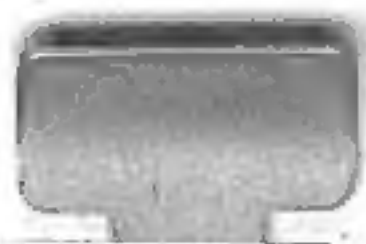


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THE
HARMONICON.

1830.

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LONDON:

PUBLISHED FOR THE PROPRIETORS, BY SAMUEL LEIGH,
18, STRAND.

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THE HARMONICON.

1830.

MEMOIR OF GARRET, EARL OF MORNINGTON, &c. &c.

Our biographical collection has not yet been graced by the name of any "royal or noble" composer,—as Horace Walpole would have expressed himself;—not a single dilettante, Marcello excepted, has hitherto been the subject of a memoir in our pages. This has arisen neither from intention nor accident; for the fact is, that the list of unprofessional composers whose works give them any claim to notice is very scanty, because the time and labour which it necessarily costs to enable a person, even if gifted with some share of genius, to embody and put correctly on paper his musical ideas, are so great and burdensome, that few who can choose between the pains of study and the pleasures of indolence, however they may be attached to the science of sounds, have energy and resolution enough to determine in favour of the former.

Nevertheless, even our own patrician order has furnished some exceptions to the general rule, and produced a small number who, to a talent for composition, united a patience in study, and a perseverance, that enabled them to become masters in the art. Among these Lord Mornington stands pre-eminent*. He devoted all his leisure hours to music, and such was the success attending his favourite pursuit, that small indeed is the number of professors who by their works have arrived at the same rank in the art as that so fairly gained, and so incontestably possessed by the noble Earl.

But honourable to Lord Mornington, considered as a man of genius, as were the praises bestowed on what we venture to call the offspring of his muse—praises wherein the succeeding age joined, and which the present has repeated—the glory that encircles his name derives its highest lustre from the acts of his own immediate progeny. One of the most accomplished statesmen of the period in which we live, and the greatest general that this or any age ever produced, owe to him their existence. And, though it may be thought irrelevant to our present purpose, we cannot resist the strong impulse which prompts us here to express a sanguine hope, that, as Ireland is indebted for its restoration to religious liberty, and all Europe for its rescue from the iron grasp of a reckless

tyrant, to the son of a noble musician, Great Britain will very shortly have to acknowledge a new debt of gratitude to him, for a temperate but determined reform of many abuses which have crept in with time, and for the consequent prevention of those appalling evils which less sagacious and less independent ministers either did not foresee, or had not the virtue or courage to provide against.

GARRET, EARL OF MORNINGTON, was born in Ireland, about the year 1720. The Cowley family, afterwards called Colley, whence he descended, emigrated from Rutlandshire into Ireland, in the reign of Henry VIII. A younger branch took the name and arms of Wesley, or Wellesley, in the early part of the last century, pursuant to the will of a kinsman. Richard Colley Wellesley, who then changed his name, was created Baron Mornington in 1746; and dying in 1758, was succeeded by his son, the subject of the present memoir, who, in August 1760, was advanced to the dignities of Viscount Wellesley and Earl of Mornington.

The life of this nobleman seems to have been passed in the cultivation of a favourite art, and, probably, in superintending the education of a large family; it therefore was marked by little of that variety and few of those incidents which generally serve to swell out the page of biography. All that we know of the talented Earl beyond his compositions, or can learn, after a great deal of research, is from a volume of *Miscellanies*, published in 1781, by the Honourable Daines Barrington. A paper in this makes us acquainted with the following curious and interesting particulars, which we give in the homely language of the writer.

"The Earl of Mornington," says Mr. Barrington, "furnishes an instance of early attention to musical instruments. His father played well, for a gentleman, on the violin, which always delighted the child while in his nurse's arms, and long before he could speak. Nor did this proceed from a love, common to other children, of a sprightly noise; as may appear by the following proof. Dubourg, who was thirty years ago a distinguished performer on that instrument*, happened to be at the family seat†; but the child would not permit him to take the

* Between fifty and sixty years ago, the Earl of Kelly composed some symphonies, which Dr. Burney (*Hist. vol. iv.*) mentions in high terms of praise. Never having had the good fortune to hear one of them, we cannot speak of their merits. We say nothing here of noble composers now living.

JAN., 1830.

* "He was also a distinguished musician when very young, and played a solo [recited] on a joint-stool, at the famous concert of Tom Britton, the small-eared man."—*Hawsons*, vol. v. p. 76.

† Dungun, in the County of Meath.

violin from his father till his little hands were held. After having heard Dubourg, however, the case was altered, and there was much more difficulty to persuade him to let Dubourg give the instrument back to his father. Nor would the infant ever afterwards permit the father to play whilst Dubourg was in the house.

"At the same period he bent time to all measures of music, however difficult; nor was it possible to force him to do otherwise [than beat correctly], the most rapid changes producing as rapid an alteration in the child's hands.

"Though passionately fond of music, from indolence he never attempted to play on any instrument till he was nine years old. At that time an old portrait-painter came to the family seat, who was a very indifferent performer on the violin, but persuaded the child that if he tried to play on that instrument, he would soon be able to bear a part in a concert.

"With this inducement he soon learned the two old catches of the *Christ Church Bells*, and *Sing one, two, three, come follow me*; after which his father and the painter accompanying him with the other two parts, he experienced the pleasing effects of a harmony to which he himself contributed.

"Soon after this he was able to play the second violin in Corelli's sonatas, which gave him a steadiness in time that never deserted him. For the next musical stage he commenced composer, from emulation of the applause given to a country-dance made by a neighbouring clergyman. He accordingly set to work, and by playing the treble on the violin whilst he sung a base to it, he formed a minuet, the base of which he wrote in the treble clef, and was very profuse of his fifths and octaves, being totally ignorant of the established rules of composition.

"This minuet was followed by a duet for two French horns, whilst the piece concluded by an *andante* movement, thus consisting of three parts, all of which being tacked together he called a serenata. At this time he had never heard any music but from his father, sisters, and the old painter.

"He stuck to the violin till he was fourteen; but had always a strong inclination to the harpsichord; from which his sisters drove him continually, saying that he spoiled the instrument: notwithstanding which he sometimes stole intervals of practice.

"About this time the late [*i. e.* the first baron] Lord Mornington declared his intention of having an organ for his chapel, telling his son that he should have been organist, had he been able to play on the instrument. On this the son undertook to be ready as soon as the instrument could be finished; which being accomplished in less than a year and a half, he sat down at the maker's, and played an extemporary fugue, to the astonishment of the father, as well as others, who did not conceive that he could have executed a single bar of any tune.

"It is well known that this instrument is more likely to form a composer than any other, and his lordship, in process of time, both read and studied music, whilst he at the same time committed his ideas to writing. As he had, however, never received the least instruction in the abstruse though pleasing science, he wished to consult both Rosengrave and Geminiani, who, on examining his compositions, told him that they could not be of the least service to him, as he had himself investigated all the established rules, with their proper exceptions.

"Though simple melodies commonly please most in the earlier stages of life, he had always a strong predilection

for church music and full harmony; as also for the minor third, in which, for that reason, he made his first composition.

"In process of time his lordship was so distinguished for his musical abilities, that the University of Dublin conferred upon him the degree of Doctor and Professor of Music."

This account, we have very strong grounds for believing, was collected from Lord Mornington's own lips by Mr. Barrington; a fact, if true, as we have every reason to believe it to be, that stamps a value on the relation which it would not have acquired had it been founded only on hearsay information.

The Earl married, in 1759, Anne, eldest daughter of Arthur Hill, first Viscount Dungannon, by whom he had

1. Richard, the present Marquis Wellesley.
2. Arthur-Gerald, who died young.
3. William, Lord Maryborough*.
4. Frances Seymour; died young.
5. Arthur, Duke of Wellington, born May 1st, 1769.
6. Gerald Valerian, D.D., a Prebendary of Durham, Rector of Chelsea, &c.
7. Henry, Lord Cowley. (Ambassador at Vienna, 1829.)
8. Anne, married first to the Honourable Henry Fitzroy; on whose death she married secondly, Colling Smith, Esq.
9. Mary-Klimbeth. Died unmarried.

His Lordship died at Kensington, on the 22nd of May, 1781, and was succeeded by Richard, the present Marquis Wellesley.

Lord Mornington's compositions are chiefly of the vocal kind; some he wrote for the church, and copies of them are, we are told, in the choir books of St. Patrick's, Dublin. But he most excelled in the glee style. Whoever has heard—and who has not?—his "Here in cool grove," must acknowledge it to be a work of real genius; a masterpiece: not hammered out bar by bar on the pianoforte, but designed as a whole, and only reduced to notation after it had been completed in the mind. It was thus that Handel and Mozart produced their great works, and hence the many idle stories of the one having composed the *Messiah*, and the other *La Clemenza di Tito*, the overture to the *Zauberflöte*, &c., in about the time that would be required to make fair copies of those triumphs of the art. This lovely composition gained the gold medal given by the Catch-club in 1779. "Gently hear me, charming maid," another glee for four voices, published in Warren's 25th Collection, is overflowing with taste and feeling. "Come, fairest nymph," for the same number of voices, also in Warren's Collection, has ever been admired for its animation, and the truth with which these inspiring strains of West are set to music. The glee that follows this biographical sketch, is a short, elegant effusion of the composer, though little known to the musical world generally. It appears in a collection of six glees selected from MSS. in the possession of the Catch-club, and published, by permission of the members, by the late Mr. John Sale; a work with which few people are acquainted. Besides these, there are many others by Lord M., (most of them to be found in Warren's Collection,) the major part whereof have some undeniable claim to notice.

* Lord Maryborough's fourth daughter, Priscilla-Anne, married the Right Hon. Lord Burghersh, the Britanic Minister at Florence, who has particularly distinguished himself as a dilettante of the very highest talent. Lady Burghersh is one of the best musicians that the large circle of amateurs of the present day can boast.

Glee,
FOR FIVE VOICES,
COMPOSED BY GARRET, EARL OF MORNINGTON.

TREBLE AND CONTRA-TENOR.

1st TENOR, AN 8VE. LOWER.

2nd TENOR AND BASS.

AFFETUOSO.

f O Bird of eve, whose love - sick notes I

f O Bird of eve, whose love - sick notes,

f O BIRD of eve, whose love - - sick notes,

hear, - - - - I hear a - cross - the dale, Who night - - ly
 whose love - sick notes I

p whose love - sick notes I hear a - cross the dale, Who night - ly

whose love - sick notes I hear a - cross the dale,

f to - the moon and me Dost tell thy hap - - less tale,

f to - the moon and me Dost tell thy hap - less tale,

f Dost tell - thy hap - less tale,

The musical score is written for three parts: Soprano, Alto, and Bass. It is in the key of D major (two sharps) and 4/4 time. The score consists of four systems of staves. The lyrics are written below the staves, with some words appearing on multiple lines. Dynamics such as *f* (forte), *p* (piano), *dim* (diminuendo), and *dim.* (diminished) are indicated throughout the piece. The melody is characterized by flowing eighth and sixteenth notes, with some rests and ties. The lyrics are: "To Chlo e's win dow", "O hear a bro - - ther - - mourn - - er's plaint, To", "fly, fly, Tell her, I Tell her I bleed - for", "Chlo - ea win-dow fly, Tell - - her I bleed I bleed, for", "Chlo e's win-dow fly, Tell her I bleed - for", "love - of her, For love - - of her - - I die!", "love - - of her, For love of her - - I die!", "love - - of her, For love - - of her - - I die!".

To Chlo e's win dow

O hear a bro - - ther - - mourn - - er's plaint, To

O hear a bro - - ther - - mourn - - er's plaint, To

fly, fly, Tell her, I Tell her I bleed - for

Chlo - ea win-dow fly, Tell - - her I bleed I bleed, for

Chlo e's win-dow fly, Tell her I bleed - for

love - of her, For love - - of her - - I die!

love - - of her, For love of her - - I die!

love - - of her, For love - - of her - - I die!

NUMBER OF A MONTHLY TONNAGE

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Many have enjoyed this view of Berlin. I shall send you another, just from another vantage point of the city. I am not sure there is a more beautiful view of the city and the forested mountains beyond it.

[illegible][illegible][illegible][illegible]

* The above information applies to products of the following companies:

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Professor K. is an open-minded, courteous and capable leader of the work of the great German zoogeographers for the last 25 years. He has distinguished himself by the high scientific culture. Having thus I was convinced there are many subjects which are unknown to the present day. When some questions are not answered by one of these which which we are already familiar with. The scientific literature of The Professor, by Professor K. is not only a very interesting during the whole year by the 2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021

1. For the uncontrolled:



* There are still some no-entry opportunities of interest before our window closes.

We have very seldom had any fair opportunity of praising the compositions of this maestro, therefore felt no little pleasure when the following air came into our hands, for it exhibits the author in a new and very favourable light, and will, we trust, be thought a valuable addition to our work.

Arietta,

"FREDDO SASSO,"

COMPOSED BY

MERCADANTE.

ANDANTE
RISTENUTO.

Fred - da sas - so che rac - chin - di Nel tuo
sen, co - la che a - do - ro, Deh ti mio - va il
mio mar - ti ro, Tu mi ren - di il ca ro ben.

In - - fe - - li - - ce ch'io mi so - no, A chi par - lo a

chi ra - gio - no, Quel - - la spe - - cie che - - mi re - sta,

Sen - to già man - car - - mi in sen. Sen - - to già man -

car - mi in sen, man - - - - - car - - - mi in sen.

CHRONICLES OF THE ITALIAN OPERA IN ENGLAND.

To the Editors of the *HARROGATE*.

Sir,

London, October 20, 1889.

A register of the nightly performances at the Theatre Royal is to be found in several periodical works, but in no one, that I am aware of, is there any record of those at the King's Theatre. For nine and twenty years I have kept such a list, and the columns of the *HARROGATE* appear to me the proper repository for its preservation. I pen the Opera performed in that period it is not my intention to offer any remarks. Such as were worthy of longevity have survived, and your readers are as competent to form an opinion on their respective merits, as I can be. Of those which constructed of less stable materials, have passed silently into oblivion, it were pity to rake up the ashes.

With respect to the performers, the case is widely different. An actor or a singer may leave an imperishable name behind, but the particular excellences which laid the foundation of that name are forgotten, as contemporaries pass away. Garrick and Kemble will be quoted as the British Roscins, long after the list of those who could describe their several and comparative qualities shall be mingled with the dust. A song or two preserved by Hawkins and Burney, give us the only distinct idea we can form of the powers of Mingotti or Farinelli, and another historian of music must arise, as we shall soon forget Banti's voice. Maria's feeling, and Edington's unrivalled execution. Of the performers, therefore, I offer you, as before, the honest, though possibly erroneous, opinion of one, who for thirty years has derived his greatest pleasure from the hearing of good singing, during which term he has missed no opportunity of gratifying his passion for his favourite art.

I am, Sir,

Your obedient servant,

R. D.

SEASON 1884.

Commenced 2d January, ended 23d July.

- Jan. 2, 6 *Alcina*.—*Garth*.
10, 12, 13 *Il Capriccio drammatico*, and *La Galata villa*.
17 *Alcina*.
21, 24, 25 *Il Figliu imbrocato*.—*Barbieri*.
27, 31 *Alcina*.
Feb. 3 *Il Capriccio*, and *La Galata*.
7 *Il Capriccio imbrocato*.
10 *La Pastorella nobile*.—*Garth*.
14, 17, 21, 24 *Idem*.
26 *Alcina*.—*Barbieri*.
March 2, 7 *Idem*.
10 *La Pastorella Nobile*.
14 *Alcina*.
17 *Il Capriccio imbrocato*.—*Barbieri*.
21 *Alcina*.
24 *Il Capriccio imbrocato*.
30 *Alcina*.
April 7 *La Bella Principessa*.—*Garth*.
11, 14 *Idem*.
18 *Alcina*.
21 *Alcina*.
25 *Alcina*.
28 *Il Capriccio drammatico*, and *Il Capriccio imbrocato*.
30 (*Banti's Benefit*) *La Mort de Chaperon*.—*Composed for the occasion by Barbieri*.
May 1 *Chaperon*.
8 *La Principessa Florida*.
9, 12, 15, 19, 22, 26, 30 *Idem*.

- June 2 *Alcina*.
6 *La Mort de Chaperon*.
8 *La Principessa Florida*.
11 (*Banti's Benefit*) *La Mort de Chaperon*.
13 *Idem*.
16, 20 *Alcina*.
22, 27 *La Principessa Florida*.
29 *Alcina*.
July 4 *La Principessa*.
7 *La Principessa*.
11 *Alcina*.
14 *La Mort de Chaperon*.—*Mortier*.
18 *Alcina*.
21 *La Mort de Chaperon*.
23 *Idem*.

The Principal Performers this Season, were

<i>Prime Donna</i> <i>Alcina</i>	<i>BANTI</i> .
<i>Prime Uomo</i> <i>Idem</i>	<i>BULLA and VIGOR</i> .
<i>Tenore</i>	<i>VIGOR</i> .
<i>Baritone</i>	<i>HARRISON</i> .
<i>Bass</i>	<i>MORRIS</i> .

Of the singers and performances of this, and the following seasons, I shall not pretend to give any detailed account. I know them by reading, but my personal recollections are too remote and too vague. A noble amateur has declared himself so perfectly satisfied with the *Banti*, that he wished for no success to her, but his work throughout stopped him as one of that class of dilettanti who took time twenty years to consider whether Mozart was worthy of a hearing, and for whose musical tastes Beethoven is still too recent, though they can listen on an old Irish melody or psalm tune, the accompaniments to which were, perhaps, put to paper within the week*. As far as I remember, *Banti* was a magnificent singer. Her compass of voice, as near as might be to that of Catalani, in 1807, ten octaves, comprehended between the two *B's*. Her tone sweet and mellow, no harshness of execution, but much feeling. Originally a *Contralto di Chiesa*, she had little or no musical knowledge, and sang entirely by the ear.

Vigors was then to me the true ideal of an Italian tenor singer, but I have since heard *Schani*, *Traversetti*, *Garcia*, and *Brabant*, and now find out, that with much vigour and very fair execution, he was totally devoid of force, animation, or genius.

Barbieri was, as human went then—now, in the serious opera, a few hours of excellent periods, and a part in a trim, were all that was confined to them—a very fair human creature, had a good deep voice, but occasionally sang wholly out of tune, while *Morrell* (the buffo), whose fine organ alone had raised him from the rank of a country, to the boards, in spite of his vein of comic humour, always reminded you of his original station. The Roman Emperor's repartee, "Non airt," could not be applied to him.

Of *Bull* and *Vigor*, the heroes of the comic opera, I have no recollection, and have to rely on the recollections of older amateurs than myself on the subject. I conclude, therefore, that they were good enough to fret their hours even with popularity, on the stage, but not of merit enough to be chronicled. *Bella*,

* We cannot permit this to pass without saying, that though our judgment, which was formed at a much later period than that of the noble Earl above alluded to, leads us occasionally to differ from him in opinion, yet we are great admirers of his very interesting volume, which exhibits such general good taste, showing his profoundness that we cannot overstate, such an absence of conceit, sagacity, and so gentlemanlike a tone, that we have read it over and over again, with both pride and pleasure.—(*Editor of Harrogate*.)

however, filled the situation of first comic woman for several seasons.

SEASON, 1802.

Opened 29th December, 1801, Closed, 24th July, 1802.

Dec.	29. <i>Il Matrimonio per Susurro</i> .— <i>Sallieri</i> .
Jan.	2, 5. Ditto. 9, 12, 15. <i>Alcina</i> . 19, 23, 26. <i>Il Matrimonio</i> . 29. <i>La Scuola di Maritati</i> .
Feb.	2. Ditto. 6, 9, 13. <i>Elfrida</i> .— <i>Paistello</i> . 16. <i>La Scuola di Maritati</i> . 20. <i>Elfrida</i> . 23. <i>La Morte di Mitridate</i> .— <i>Nasolini</i> . 27. Ditto.
March	2, 6, 9, 13. Ditto. 16. <i>Il Rinaldo d'Anti</i> .— <i>Ferrari</i> . 20, 23. Ditto. 27. <i>La Morte di Mitridate</i> . 29. (Banti's Benefit) <i>Merope</i> .— <i>Nasolini</i> . 30. <i>La Scuola di Maritati</i> .
April	3. <i>Mitridate</i> . 6. <i>La Scuola di Maritati</i> . 10. <i>Elfrida</i> . 20. <i>La Scuola di Maritati</i> . 24. <i>Mitridate</i> . 27. <i>Alcina</i> .
May	1. <i>Mitridate</i> . 4. <i>Il Matrimonio per Susurro</i> . 9. <i>Alcina</i> . 11. <i>Alceste</i> . 15, 18. <i>Mitridate</i> . 22. <i>Il Fanatico di Berlino</i> (altered from <i>La Locanda</i>).— <i>Paistello</i> . 25, 29. Ditto.
June	1. <i>Armida</i> .— <i>Bianchi</i> . 4, 6, 12. Ditto. 15, 19. <i>Il Fanatico di Berlino</i> . 22. <i>Armida</i> . 26. <i>Il Fanatico</i> . 29. <i>Armida</i> .
July	3. <i>Mitridate</i> . 6. <i>Alcina</i> . 10. <i>Il Fanatico di Berlino</i> . 13. <i>Mitridate</i> . 17. <i>Elfrida</i> . 20. <i>La Scuola di Maritati</i> . 24. <i>Mitridate</i> .

Principal Singers same as former year.

The only event worthy particular notice in this season, is the appearance of Billington for the first time after her return from Italy, which took place at Banti's benefit, 28th March, in the opera of *Merope*. On this occasion Banti performed the part originally composed for the *Mexico* (or male soprano), and Billington that of the *prima donna*.

At the end of this season both Banti and Mara left England.

SEASON 1803.

Commenced 18th December, 1802. Closed 23d July, 1803.

Dec.	18. <i>Merope</i> .— <i>Nasolini</i> , (1) 21. No performance. 23. <i>Merope</i> .
1803.	No performance till
Jan.	1. <i>I due Baroni</i> .— <i>Cimarosa</i> . 4. Ditto. 8. <i>Merope</i> . 11. <i>I due Baroni</i> . 15, 18, and 22. <i>Merope</i> . 25. <i>Il Matrimonio Segreto</i> .— <i>Cimarosa</i> , (2)

Jan.	23. <i>Merope</i> .
Feb. 1.	<i>Il Matrimonio</i> . 5. <i>Merope</i> . 8, 12, 15. <i>Il Matrimonio</i> . 19, 23. <i>Merope</i> . 26. <i>I due Baroni</i> .
March 1.	<i>I Viaggiatori felici</i> .— <i>Asforsi</i> . 6, 9. Ditto. 13. <i>I due Svizzeri</i> , and <i>Il Capriccio Drammatico</i> . 15. <i>I Viaggiatori felici</i> . 19. <i>Merope</i> . 23. <i>La Molinara</i> .— <i>Paistello</i> . 26. <i>Merope</i> . 29. <i>La Molinara</i> . 31. (Billington's Benefit) <i>Fernando in Messico</i> .— <i>Porrogallo</i> .
April 2.	<i>Fernando</i> . 13, 16. <i>La Molinara</i> . 19, 23. <i>Fernando</i> . 26. <i>La Molinara</i> . 28. (Paricot's Benefit) <i>Fernando</i> . 30. <i>Fernando</i> .
May 3, 6.	(Hilligberg's Benefit) and 7, <i>Fernando</i> . 10. <i>Molinara</i> . 14. <i>Fernando</i> . 17. <i>La Molinara</i> . 20, 24. <i>Fernando</i> . 27. <i>I Zingari in Fiera</i> .— <i>Paistello</i> . 31. <i>Calypso</i> .— <i>Winter</i> , (3)
June 4, 7, 11, 14, 18.	<i>Calypso</i> . 9. (Bolla's Benefit) <i>Merope</i> . 21. <i>I Zingari</i> . 25, 29. <i>Calypso</i> .
July 2.	<i>Calypso</i> . 5. <i>I Zingari</i> . 13. <i>La Molinara</i> . 16, 19, 23. <i>Calypso</i> .

Principal Singers.

<i>Prima Donna seria</i>	BILLINGTON.
<i>Prima Donna buffa</i>	GRUBINI (new) and BOLA.
<i>Tenori</i>	VICATONI and GOLONI (new.)
<i>Bassi</i>	ROVEDINO and MORRELLI as before.

(1) This may be denominated the Billington Season. The frequenters of the opera demanded that the first singer of the age should be engaged, and the retreat of Banti left the field open to Billington, without a rival. If I addressed only those who, like myself, embraced every opportunity of hearing this "Queen of Song," it would be waste of space and time to remind them of past delights, which they cannot have forgotten. But when, referring to her as a standard by which to compare present talents, I am met so repeatedly by the answer, "Ah, that was before my time," or, "Unfortunately, I never heard Billington," then I must attempt her picture.

Her voice was not so remarkable for its compass (in fact she had only seventeen notes) as for its unusually high position in the scale, *e* on the first line of the violin clef was her lowest good note, but, on the other hand, she soared to, and could hold, the highest *a* that a flute or violin player can produce on his instrument. It is well known that the acuter the tones, the more rapidly they may succeed each other, and yet be distinctly scrutinized by the ear*, and this may perhaps account for Mrs. Billington's execution being such as, certainly, never has been equalled since her time, and such as, in spite of all that has been said or written of the Farinellis and Ga-

* With every respect for the inimitable Dragonetti, a passage of six (and more) notes is more intelligible on Spagoletti's violin, than on his viceroy of a double bass.

bellina, I firmly believe never had been surpassed. Possibly, also her constant practice with her brother, Mr. Welchart, then the first, and still (long may he continue so) among the first violinists of the day, gave her a sensuous, distinctness, and rapidity of execution, which studying at the piano-forte alone would never have produced. It has been a favourite fancy of mine, that the human voice is immeasurably imbued with the character of the instrument by which it is, in early practice, most frequently accompanied. Billington was a breathing violin—Catalani a living organ. But in quit my own reserves and return to the subject. With unlimited stores of ornament at command, Billington drew upon them, if not parsimoniously yet with the most chastened judgment, and never for a moment left her auditors in doubt or fear whether she would successfully complete what she had daringly begun. She could have run up and down the chromatic scale better than Catalani, or any one of the prime donors who have followed her leading; but Billington's severe studies had taught her, that the human voice is unequal to the feat, and her good taste forbade her to entomb the ears of the groundlings with what connoisseurs would wish had remained unattempted.

On the stage, it must be admitted, Billington was wanting in almost every quality necessary for an actress. Embarrassed, deprived her of elegance and even ease of motion, and though occasionally pathetic, and sometimes gay, she was what is incompetent to the expression of any strong emotion. Fortunately, histrionic talent was not then looked for on the boards of the King's Theatre. Yet, after all deductions, she must still be reckoned the "Poetess Queen of Song," as the Transfiguration is still allowed to be the *chef d'œuvre* of painting, though its colouring cannot compete with Corregio, and its perspective might be put to shame by a Chinese landscape.

(3) The début of Gerbasi a comic first woman. She afterwards sang second to Billington in Calypso. Gerbasi was also a good performer in the violin, and played a concerto on that instrument at Ramondi's benefit concert, 2d June, at which concert a symphony of Beethoven was performed, I rather think, the first time in England.

(4) The engagement of this eminent composer, whom the death of Mozart had left without a rival in Germany, does infinite credit to Kelly, the musical-director of the theatre. For three seasons after the present, the frequenters of the Opera had really good music. It is only surprising (if one did not know how completely first singers rule both managers and public) that the platitudes of Portogallo were endured by those who had listened to the music of Winter.

(5) Balla, though an Italian by birth, had been educated in England, at Hampton; thence she returned to Italy to study singing, and was engaged as prima donna buffa at the Opera in 1799. Nannini, the composer of *Merope*, was one of the numerous imitators of Cimarosa, so Pacini, Mercadante, &c. are of Rossini, and approached about as near to his original. He was only twenty-two years of age, however, when he wrote the *Merope* (in 1799), and died in 1799. Two other of his operas were subsequently revived in London, *La Morte di Cleopatra*, for Grassini, in 1806, and *La Feste d'Inde*, by Catalani, in 1808.

SEASONS 1804. (1).

Commenced, 14th January, 1804. Closed, 6th August, 1804.

Jan.	16. <i>La Vergine del Sola</i> .—Andræani.
	17, 21, 24, 28, 31 <i>Idem</i> .
Feb.	4, 7, 11 <i>Calypso</i> (1).
	14, 18. <i>La Vergine del Sola</i> .
	21, 23. <i>Le Astore femina</i> .—Cimarosa. (2)
	25. <i>Fernando in Mesena</i> .
March	3. <i>Idem</i> .
	6. <i>Le Astore femina</i> .
	10. <i>Fernando</i> .
	13, 17, 20. <i>La Vergine del Sola</i> .
	22. (Billington's Benefit) <i>Il Trionfo dell' Amore fedele</i> .—Winter. (4)
	24. <i>Il Trionfo</i> .
April	2. <i>Le Astore femina</i> .
	7, 10, 14. <i>Il Trionfo</i> .
	17, 21. <i>La Vergine del Sola</i> .
	24, 28. <i>Il Trionfo</i> .
May	1. <i>Le Astore femina</i> .
	3. (Grassini's Benefit) <i>Il Ratto di Proserpina</i> .—Mozart. (3)
	6. <i>La Vergine del Sola</i> .
	9. <i>Il Ratto di Proserpina</i> .
	12. <i>Il Trionfo</i> .
	15. <i>Proserpina</i> .
	18. <i>La Vergine del Sola</i> .
	22. <i>Proserpina</i> .
	24. (Mrs Hayes's Benefit) <i>La Vergine</i> .
	26. <i>La Vergine</i> .
	29. <i>Le Astore femina</i> .
June	2. <i>Il Zingari in Fiera</i> .
	6. <i>Proserpina</i> .
	9. <i>Il Trionfo</i> .
	12. <i>Proserpina</i> .
	16. <i>Il Trionfo</i> .
	19. <i>Proserpina</i> .
	23. <i>Il Trionfo</i> .
	26. <i>Proserpina</i> .
	29. <i>La Vergine del Sola</i> .
July	3. <i>Proserpina</i> .
	7. <i>Il Trionfo</i> .
	10. <i>Proserpina</i> .
	14. <i>La Vergine del Sola</i> .
	17, 21, 24, 28. <i>Proserpina</i> .
	31. <i>La Molara</i> .
Aug.	4. <i>Proserpina</i> .

Principal Singers.

<i>Prima Donna arco</i>	BILLINGTON and GRASSINI.
<i>Prima Donna buffa</i>	BALLA.
<i>Tenor</i>	SHANAW, RIGHT, (new) and VIGANONI.
<i>Bass</i>	ROVEDINO and MORELLI.

(1) The performances of this season afforded a real treat to amateurs. A new first woman and a new tenor made their débuts on the opening night. Of the tenor, Right, it is only necessary to say that, after smarting for some few years the hero and the lover, he at length found his appropriate place in the third-rate character of Basilio in the *Figaro* of Mozart. Grassini deserves particular notice. Her voice, though somewhat husky and guttural, was a perfect contralto, and possessed all the soothing and devotional softness which distinguishes that class of voice when breathed from a female organ. She had evidently studied a first-rate action; and though she had not much execution, what she did was elegant and finished, while she never attempted what was beyond her power. Those who have heard her in the prelude "Oh Diove Onnipotente!" in the heart-felt trio "Madre amata, s'ha girati" or the beautiful cavatina "Paga fui" will admit that in the expression of the subdued and softer passions she has never been excelled. Add to this, that she was beautiful, an actress above mediocrity, and combined with an elegant figure

as much grace of attitude, than her every posture ought to be supposed to have been studied after the antique. Yet with all this, she was not at once, nor quietly, popular. The contralto voice was a stranger to the public, and the public was not always inclined to give a stranger welcome. Verdi had not yet arrived to teach us that a contralto voice may vie with the soprano in all that is noblest or truly serious or gay—and perhaps Verdi himself owed some of the warmth with which her early efforts were welcomed, to the remembrance of Giuseppina. When, however, the *Ratto di Portofino* at Winter was brought out, and the deep, rich, warm tones of her voice were heard in unobtrusive contrast, at once and in union with the flute-like workings of Robinson, the perfection of the new musician was appreciated and her popularity stamped.

(17) Billington introduced two new acts,—a grand baritone, and a beautifully simple notation beginning "*Bella dim di Cipro*."

(18) Belli's first appearance this season—but Billington and Giuseppina drove the *Comte d'Opera* off the field.

(19, 20) These two Operas were the crowning glories of the season. Winter had been engaged to compose three acts for Billington, one for Giuseppina, and one in which the talents and contrivances of both should be united. "Secondly he wrote (*Lettere e Poemi*—*more*) *Il Trionfo dell'Amore* (*trionfo*," by Billington); *Il Ratto di Portofino*," for both; and in the following season "*Zaira*," for Giuseppina.—It would be useless to trace how much of the Operas composed here was contained in the portfolio with which these authors quitted Germany, or selected from Operas, which though "unknown here" had been for years repeated with pleasure in every theatre in that wide spread land of song. Perhaps the *Opferfest* contributed more than "Page Six" to the new *Portofino*, and the *Maria von Manstein* more than an incentive to *Zaira*. It is sufficient that the engagement of Winter and the foundation stone of a better style of music on our King's Stage. That the act was not so very long in reaching thanks to Giuseppina, who was too mighty to be controlled, and who patronised no grand matter till the public were accustomed her to heavier matters.

To add to the attraction of *Il Trionfo dell'Amore* the form Robinson, then and till the first winter stage in England, was engaged. Robinson is not a name to be written, for the first time without remark, but his remarks must be also made in the more lay.—That his voice is no longer what it was we had twenty years ago. I do give, and only wonder that after such wear and tear, it remains what it is. But I cannot forgive the artist who departs "after nothing" leaves from all eyes by his "Deeper and deeper still" to whom every isolated kind of beauty is as a crumbled path made plain, in whom it is given when he chooses, to dissipate the noblest conceptions of the best composers, by a delivery worthy of none of them, and of himself. I cannot forgive such a man when he undertakes to earn money by performing "*Scena che ha la Marche des Merveilles*," or "*Belles de Gènes*." Will he please first of course the "popular the artist"—I wish they would or had time enough to do it.—(End.) "Excellent composition in each."*

(To be continued.)

* The request here of Belli's singing in the Italian style will not easily be forgotten by the present age, and ought not to be forgotten.

ON THE CLAVICHORD.

To the Editor of the *Manchester*.

Sir,

Stoke Square, Dec. 17th.

It is a note to the memory of C. F. E. Bach, in your last Number you surprise me by stating that the construction of the Clavichord is unknown to you, after a careful research amongst musical authors.

I have always considered it as very generally known, but now find it very probable that what I have not done as a Clavichord may be a very different instrument, and I shall be glad to be corrected, however as it is an instrument which, for the most part, confirms your description, and constructed on different principles to any now in general use a description may not be uninteresting to many of your readers.

The one I saw in Germany was in the shape of a small square piano-forte, without frame or legs, for the convenience of carriage.

Instead of a hammer there projected upwards at the further end of each key a brass flat pin, which, when the key was pressed down, struck against the string and was held there so long as required by the firm pressure of the finger. The brass pin thus necessarily formed the peg-pin for the string, which vibrated only whilst the key was held down—a clasp damper being fixed behind always resting upon the string when quitted by the pin.

The string is, of course, hooked upon a hitch-pin, at the back, but it is fixed only after having been struck, and whilst pressed by the striking pin at the end of the key, which in fact, forms one of the two bridges between which the string vibrates.

It will be evident that the power of the tone cannot be very great, but in spite of much variety of expression of feeling.

I am, Sir, your obedient servant,

J. G.

P.S. In the *Diary of a Dilettante*, Nov. 21 speaking of Ambrósio, the order of La Trappe is said to have been suppressed years ago. I should be glad to be informed if this is really the case. In 1807 I spent one winter day with the Prior at La Trappe and was in company with all the monks. I think I can take upon me to say that Ambrósio was not amongst them—he would not have deemed himself to hear for two days, with scarcely singing.

Perhaps I ought to state, that the order had another establishment in France, besides the one in the neighbourhood of Mortagne.

By my friend's kind assistance, I have applied to the highest prize with his permission to a more detailed study of music—that of Handel's organ, which he supposes to be correctly but not acknowledged. If in the English theatre he is correctly according to the public, who are not likely to be so much concerned as to be sure that which they hear is the best, but that of independent mind is the standard, as if he could be sure of equal success. A public part must be submitted to the true spirit of song, it is sure to lead to correct the note of the voice, thus have a better opinion of the true key or that they might be led to a better position. He has made his reputation with real voice by singing in a double register to his own voice, his singing by his body is guided by experimentally knowing the voice headed back, and all such as combine good performance, should have to mind the self-interest too.

— Those who please to live must live by pleasure.

Editor of *Manchester*.

* We find that the order has been suppressed since the suppression in France, although we find that reference over the government which they were last—(Editor.)

Air,
A L L A T E D E S C A,
 FOR THE PIANO-FORTE,
 COMPOSED EXPRESSLY FOR THE HARMONICON,
 By CHARLES HARGITT, JUN.
 (OF EDINBURGH.)

ALLEGRO CON SPIRITO.

The musical score is written for piano-forte and harmonicon in 3/4 time, key of B-flat major. It consists of five systems of music. The first system is marked "ALLEGRO CON SPIRITO." and includes dynamics *f*, *sf*, *sf*, *sf*, and *p*. The second system includes *f*, *sf*, and *sf*. The third system includes *ff*, *sf*, *sf*, and a "Fine" marking. The fourth system is marked "TRIO 1mo." and includes *p dol.* The fifth system includes *ped.* and ** ped.* markings.

First system of musical notation. The right hand (treble clef) features a melodic line with a crescendo (cres.) and a first ending bracket labeled "1st." followed by a second ending bracket labeled "2nd." The left hand (bass clef) includes a ped. (pedal) marking and a star symbol (*).

Second system of musical notation. The right hand continues the melodic line with a piano (p) dynamic marking. The left hand features a series of chords and a melodic line.

Third system of musical notation. The right hand features a melodic line with a crescendo (cres.) marking. The left hand features a series of chords.

Fourth system of musical notation. The right hand features a melodic line with a piano (p) dynamic marking and a diminuendo (dim.) marking. The left hand features a series of chords. The system concludes with a first ending bracket labeled "1st." and a second ending bracket labeled "2nd." followed by a forte (f) dynamic marking and the instruction "Dal segno al fine."

Fifth system of musical notation, labeled "TRIO 2do." on the left. The right hand features a melodic line with a piano (p) dynamic marking and a "delicata" (delicate) instruction. The left hand features a series of chords.

Sixth system of musical notation. The right hand features a melodic line with a first ending bracket labeled "1st." The left hand features a series of chords. The system concludes with the instruction "F. S." (Fine).

2nd.

p *ped.* *

cres. *sf*

1st. 2nd. CODA. Più moto

sf *f* *p* *Dim. segue al fine, e poi in Coda.*

dim.

dim. *amorz.*

pp *morendo.* *pp* *ten.*

ped.

Detailed description: This is a musical score for a piece titled 'AIR, ALLA TEDESCA.' on page 16. The score is written for piano and consists of six systems of music. The first system includes a '2nd.' marking and dynamics *p* and *ped.*. The second system features a crescendo hairpin and dynamics *cres.* and *sf*. The third system contains first and second endings, a Coda, and the instruction 'Più moto'. It includes dynamics *sf*, *f*, and *p*, and a note: 'Dim. segue al fine, e poi in Coda.' The fourth and fifth systems both begin with a decrescendo (*dim.*) and the fifth system also includes *amorz.*. The final system includes dynamics *pp*, *morendo.*, and *ten.*, and concludes with a *ped.* marking. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

THE INTERVIEWING

The following is an abstract of a letter received by the Editor of the *Journal of the Royal Society of Medicine* from the Secretary of the Fourth Group of the Royal Institution of the Last 100 Years. The details of the abstract are given in the text of the letter.

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[illegible][illegible]

ON THE STATE OF LITIGATION IN ENGLAND

The Question of the Negroes

$\theta = 130^\circ$

London, GB December 1998

I have very seriously studied Mr. Olson's article on the topic of change in the human mind through time and learning with teachers and contemporary education. After reading these important journal Over the course of time I realized that some of the important things to be investigated throughout time.

[illegible]

In pursuit of this thought, the first question that naturally suggests itself is: how can a business effect the new measures of economic development for its own and a primary object? The answer is: by the business itself, by means of its own efforts, by which it can contribute to the economic development of the country.

[illegible]

1. The Government has a duty to ensure that the public interest is served by the use of the land. It is a duty which is not confined to the use of the land for the purpose of the public interest, but extends to the use of the land for the purpose of the public interest in the widest sense of the word. The Government has a duty to ensure that the public interest is served by the use of the land for the purpose of the public interest in the widest sense of the word. The Government has a duty to ensure that the public interest is served by the use of the land for the purpose of the public interest in the widest sense of the word.

It should be noted that the same is not true for French, by attributing a higher degree to the reference representation of a word.¹⁰ But the question about causality arises: whether there is a right word understood and understood

* The English figure shows a gain for a second year, after a net loss otherwise. It was about £100 million. The net effect of this increase is 0.

have, to justify a belief that a steadily operative theatre would be supported.)

If in Paris with a population of ten millions there operate theatres can be maintained solely by London with upwards of 1,500,000 of inhabitants, one theatre ought to be set apart for musical drama for the benefit of our two British amateurs. But are able composers sufficiently prompted by the hope of profit or honour to devote time and thought enough for the production of good English operas? Have we any really original composers equal to the task? And would the public now have to an opera purely English? To these I answer that the chance of amusement arising from a successful opera is not now equal to the certain expenditure of time and talent, and that the moral value of music, I do not mean the complexion, is not sufficiently honoured in this country. The second question I leave to some more experienced persons to answer. And to the third, I reply that I find the fashion to admire foreign music exclusively influences to most people at present, that no opera without a pretty large admixture of it would prove successful.

An "English Aristotle" might have done something for English art, but in our *Royal Academy* no music is taught, cultivated, or thought of, but what is foreign, and when the people exhibit publicly English music seems to be that which they must carefully shun from partaking.

I am, Sir,

Your constant reader,

J. W.

ON BOWED INSTRUMENTS.

*Ueber den Bau der Sagen-Instrumente, &c.**

THE unknown author of the present manuscript, that this book will supply an evident vacuum in music—by the clear and precise description contained therein. It will, he says, prevent the purchasers of instruments, whether new or old, from doing themselves or being deceived, and teach them the circumstances under which the instrument really stands in need of repair. Thus this work is designed, not only for the use of dealers who may find in it much novel information, but also of artists and musical amateurs as is indicated in the title. The author commences by naming the fifty-eight parts which compose the violin, and describes them with precision. He traces principally of the practical construction of the Violin—because all stringed instruments have more or less affinity therewith, and nearly all the rules of construction in that instrument may be applied to them.

A violin is made either handily or according to rules which must then be strictly observed. For describing the instruments of Amati, Stradivari, or Regini are taken, which, when in good condition, are used at a very high price. The author has strictly regulated himself by this direction and gives an analysis of his perceptions.

Almost everything depends on the variety of the body. The dense rampment of a flower piece of wood of a deter-

mined size, and placed, in well-connected instruments, beyond the right end of the bridge at the distance of half an inch, gives force and freedom to the sound, increasing resonating the body with the lower part of the instrument and prolonging the vibration. The bridge is a no less important part. The maker should take care to fit the dimensions with great exactness, for no weight has the strongest influence on the numerous vibrations. I give the point the author gives excellent instructions. He advises the weighing with exactness, in different pieces of wood, and then trying them all. A bridge when too heavy, renders the sound dull and difficult of production, and on the contrary if too light, the sound becomes harsh and sharp. For selecting the instruments, the square of value seems to be preferable to every other input. It ranges the influence of the art, and is opposed to nature, which requires clarity.

After having clearly detailed all these principles, the author turns with equal attention of the details of all the constituent parts of the instrument, and on page 64, he commences the question characteristic of a good violin. Other stringed instruments differ from the violin only in size, shape and the strength of the wood of which they are made. The author supplies his title in this chapter, confining himself to a brief description. There are but two good violins. In order to preserve them, care should be taken not to subject them to too strong a tension. At page 41 the author speaks of the violoncello which Turin first employed in 1700 as a substitute for the *Fagot de France*. It was not before 1705 that four strings replaced the five which it had originally. What on page 66, in speaking of the violin the author says: at present this instrument has only four strings, he appears to have forgotten France, where, unfortunately, even the *Violoncello* enter the violin has still five strings, like the old *Violoncello* violon.

In the second chapter the author speaks of repairs, and of the manner of tuning a violin. At pages 65 and 66, he expressly recommends that the instrument should not be subjected to every trial, and he unfortunately points the danger of unstringing the body and taking off the old varnish as is done by some artists. In the second division, he speaks of the best Lacini, Italian and German. He, who desires to know more on this subject, would do well to consult, besides the author's work, the manuscript of the *History of Stringed Instruments*, in the *Bibliothèque*, for 1705. After a short preface the author speaks of three celebrated late makers, Amati, who lived in the second half of the seventeenth century; Stradivari, whose activity began in the beginning of the eighteenth century; and Guarneri who lived in Italy. Jacob Walter also lived towards the middle of the seventeenth century at Munich, in Tyrol, the famous Rint was his pupil. The author regards the instruments of these remarkable men as the master pieces of the art. He acknowledges, that by following a method different from those certain parts of the violin may be improved, but he maintains still, in such case the instrument must lose its advantages as an instrument, and thus all strings considered, it would lose. We have often recorded in this last opinion of the author, especially in having improved wood instruments. At page 74 is a description of the ancient violin, *Violoncello*, and afterwards of those of Stradivari. The violins of Amati,

* On the construction of two instruments, and a notice on the history of the best known, for the use of musicians, with rules to be followed in purchasing a violin in good condition. By J. A. W. from the author to the count of the grand Duke of Tuscany. The first edition of this work appeared at Rome in the year 1717. It was, with the following title: *Ueber den Bau und die Erhaltung der Sagen und aller Sagen-Instrumente, &c.* on the construction and treatment of the violin and other two instruments.

* I give the attention the *Strom* Museum requires: can it be possible that the French is so the greatest of what relates to our instruments? The French violin has even had more than five strings.

Joseph Guarneri and Amati, are perfectly able. The new French and Italian violins cannot be compared with the ancient—they do not approach them. After the great masters, the author considers the best makers to be Charles Louis Bachmann, late-maker in the court of Berlin, since 1762. Jeng, of Dresden, his pupil—Hunger, at Leipzig—Frocher, &c. &c.

There follow those who have laboured since the time of Strunz: F. F. Hindelman at Vienne. Rauh, at Breslau; M. F. Schradewitz, 1710, and his son, John Michael, both of Langensfeld in Franconia, Reppert, at Erfurt, and in fine, the author himself, at Jena, who offers his services to repair old instruments and to furnish new ones.

To this work, in all respects worthy of recommendation, the author has added, page 24-7 a notice on the guitar, which was brought from Italy to Germany in 1700, by the Duchess Anna of Weimar. The author was the first, and for ten years the only, maker of this instrument in Germany, and according to the observations of Krumpholtz, (*Maître de Chapelle at Dronheim*.) he added the sixth string.

SALARIES OF OPERA SINGERS

IN THE REVENUE OF THE HANNOVERIANS.

Sir,

If any of your readers can furnish me with an accurate account of the salaries paid to Sings, Pasts, Flautists, Cornists, &c., in fact, all the vocal performers at the Opera (whose salaries were 300*l*. and upwards) during the seasons 1829 and 1830, it will be a great favour rendered on your constant reader.

S. D.

NEGLECT OF MUSIC AT OXFORD AND CAMBRIDGE.

MR. KERR.

In this age of improvement, luxury, and refinement, when the fine arts are at least supposed to be both cultivated and encouraged to an extent that fully keeps pace with the increased and still increasing knowledge, wealth, and prosperity of the country, when the "march of intellect" among the lower orders is become proverbial, and the names of our best poets—the late Mrs. Norton, and Keats's latest opera, are almost as familiar to them as puppets in the upper classes of society, when music, in particular, is making such rapid progress all over the country, that the finest specimens of the art are known in almost every town and village,—under so many apparently propitious circumstances, I am entirely at a loss to conjecture why, at Oxford and Cambridge—"the seats of Learning and the Muses"—public concerts receive so little notice and support. One might naturally enough expect, from the learned and general acquirements of the bands of bores, the polite accomplishments of their wives and daughters, and the influence which jointly they undoubtedly possess, as well as from the literary habits and pursuits of the great body of students—having the townsfolk and more respectable inhabitants out of the question—that music, by its own intrinsic merit and desert, as well as by the rational and universal amusement it so generally affords to cultivated minds, would find, I had almost said command, a greater degree of patronage at the universities than it receives at almost any other place. I find, however, that the very returns

of this is the fact. For certain it is, that a concert among the manufacturers and mechanics at Birmingham and Sheffield is better attended than at either Oxford or Cambridge, notwithstanding the high attainments and other moral advantages of their members. It is, then, with surprise, as well as mingled sorrow and regret, that I witness the low and neglected state into which music seems to have sunk in the very places where one might naturally have hoped and expected to find a proper meet.

I confess that I am fully justified in using the words "low and neglected state," by my recollection of the melancholy appearance of the forsaken and almost empty music-rooms, on many occasions, when public concerts have been given at either university, by partners of the first rank.

I know, and have pleasure in acknowledging, that there are at both these places a few—though but a few—warm friends of music, who never fail to countenance and support, by their personal attendance, every public concert respectably got up. Would there were many more such!

I have been led into these reflections chiefly by the following facts. On Thursday and Friday the 19th and 20th of November last, two concerts were given at Cambridge, by a Mr. Telford, in conjunction, as it is generally said, with Mr. Mori. And on the Tuesday and Wednesday in the following week, two were given at Oxford, by the gentlemen-stewards of the music-room. The best instrumental band was found at Cambridge, where Mori, Lindley, and Dimart, were united. The advantage, however, with regard to the vocalists, was decidedly with Oxford, at which place there were no less than four principal singers, viz. Mrs. Williams and Miss Davis, Mr. Kaper and Mr. Burgess, with a very respectable chorus. The music-room at Oxford has also an organ, an advantage which Cambridge cannot boast.

With this allotment of talent the result at both places was precisely the same—a failure. At Cambridge, Mr. Mori and his partner are said to have been 8*l*. 3*s*. 6*d*. almost bankrupt. At Oxford, although I have not heard the exact amount, the deficit, I apprehend, must at least have been as great.

Now Mr. Editor, having all my life taken an interest in the means of truth, and wisdom, particularly, for the improvement and prosperity of the two seats of learning, I shall feel extremely obliged if you, Sir, or any of your readers or correspondents, will have the goodness to inform me, in what cause it is to be imputed its present fallen state thereby, and at the same time to point out the most effectual means of creating amongst the gentlemen, and townsmen also, more lively, active, and general interest in its behalf.

I am, Sir, your very obedient servant,

A LOVER OF MUSIC.

KORWICH MUSICAL FESTIVAL.

THE *Korwich Musical Festival*, we are authorized to state, is fixed for the 21st, 22d, 23d, and 24th of September next. This meeting will be conducted upon the same scale that marked the two preceding ones. Sir George Smart as conductor, Mr. F. Crumey as leader and Mr. Lindley as principal violinist, are already engaged. The committee are right as thus early announcing the days, as it is undoubtedly the most effectual method of preventing any interference with the festivals that may, and in all probability will, take place in various other places.

D 3

Martial Chorus,
FROM *IL PIRATA*, AN OPERA SERIA,
 BY SIGNOR (MAESTRO) BELLINI,
 ARRANGED FOR THE PIANO-FORTE.

MARZIALE.
 MODERATO.

The musical score is arranged in five systems, each with a treble and bass staff joined by a brace. The key signature has one flat (B-flat). The time signature is common time (C). The first system is labeled 'MARZIALE. MODERATO.' and begins with a forte (*ff*) dynamic, followed by a piano (*p*) dynamic. The second system continues the melodic line. The third system features a crescendo (*cres.*) leading to a forte (*ff*) dynamic, then a piano (*pp*) dynamic. The fourth system includes a forte (*ff*) dynamic and a piano (*pp*) dynamic. The fifth system begins with a piano (*pp*) dynamic and ends with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

p

1ma Volta.

2da Volta.

ff *pp* *cres. a poco*

3ma

ff

loco.

musical score for the Martial Chorus from "Il Pirata" by Bellini. The score is in 2/4 time, key of B-flat major, and consists of six systems of piano accompaniment. The first system includes a "cres." marking. The second system includes a "pp" marking. The third system includes "1ma Volta." and "2da Volta." markings. The fourth system includes a "V" marking. The fifth system includes a "V" marking. The sixth system includes a "V" marking.

ON THE TRUMPET, AS AT PRESENT EMPLOYED IN THE ORCHESTRA.

With a retrospective View of the Earlier Methods of using it.

By H. W. G. G. G. G.

KARL HANDEL, First Trumpeter
TO THE KING OF PRUSSIA.

THE term trumpet generally implies a certain description of musical instrument, which, according to the latest improvements, may belong to either of the following classes,—

- 1st. The common, or proper trumpet,
- 2d. The keyed trumpet,
- 3d. The valve trumpet,

of which two latter classes, however, as they are not often used in the orchestra, we shall say nothing at present, but confine our observations to the trumpet properly so called.

The trumpet consists of a tube of brass, or sometimes of silver, half an inch in diameter from the upper end, to which the mouth-piece is affixed, to about a foot and a half from the lower end, where it gradually widens, till it terminates in a bell which serves to strengthen the tone. The entire length of the tube corresponding in measure to the length of the principal-stem organ pipe, as the deepest sound of a trumpet, the tube of which is eight feet long, is the same note as that of the chief organ-pipe of eight feet—namely, the great *c* in natural pitch, or *c* in the chapel pitch (harmonium).

We do not find in this trumpet, as in many other wind instruments, the touching holes guiding the different notes, and the nature of the instrument is so peculiar that its lower and middle tones produce a single chord of the lowest note, and only the higher notes give a distinct scale of the key-note. The natural scale of this instrument is as follows—



The instrument must, therefore, be made of different dimensions, if intended to be used in more than one key.

The number of trumpets in use at the present day is eight, which take their names from their key-tones. They are the low *c* and *b* trumpets—the *c*, *b*, *a*, *g*, and *f* trumpets.

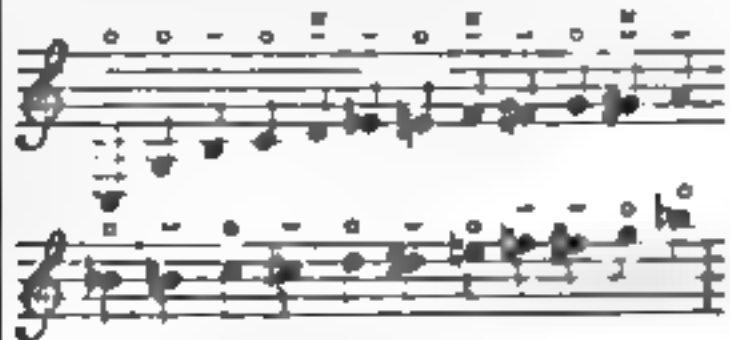
By the assistance of a small brass tube, called the tuning pipe, or shank, by which the tube of the trumpet is a little lengthened, and which is so fixed between the trumpet and mouth-piece that they appear like one continuous tube, the above number may be increased: we may, for example, by means of the shank lower the pitch of the *c* trumpet half a tone: the same process may be applied to the *b* trumpet, and then *a* may be produced from the *b* trumpet, and from the *a* trumpet may be obtained one in *c* or *b*.

At an earlier period, when these instruments were but little used, excepting by the trumpeters at courts, they were generally pitched for *c*. Subsequently, when the orchestra was increased, the trumpet was required for various parts, which were set on the major keys, of *b*, *a*, and *g*. They had trumpets in these keys, and it was only in default of these that they made use of crooks.

* In Germany the harmonium, particularly of the organ, is between a low and a low and a half below the standard, or chapel-pitch.

and which they obtained the same results as produced by the above-mentioned crooks, namely the lengthening the instrument as much as was necessary for the production of a lower key-note. The trumpets were generally pitched at the highest tone, *c*, and were easily adapted to the other keys by the intervention of one or more crooks. It happened, however, that the original pitch of these instruments was not always in accordance with the harmonium, that is, they were either too high or too low. In the former case it was easy to flatten the tone by the addition of a shank, but in the latter there was no remedy, except that of shortening the tube by cutting it. Many attempts were made in the beginning of the last century to remedy these defects, (as well as those in the bugle-horn, which was liable to the same objections,) and at length an artist in Hanau succeeded in producing improved horns, (*Inventionen Hörner*) and upon their model, trumpets were soon after constructed.

These *Inventionen Hörner* which were measured for the highest tone, had within the circle which they described, two short ways, or sockets, through which passed two tubes, which were continued inside the circle. These tubes answered to the above-mentioned crooks, and were fixed into the socket or stay at every change of key, by which process, however, the plugs were quickly inserted. To remedy this new inconvenience the instrument makers in Vienna and Dresden improved on the invention, not only by lengthening the stay or socket to five inches, but also by turning it a little outward beyond the circle, whereby the crook itself, which was attached to a weight he drawn out long, and the natural effect of the horn, or on the other hand, forced back into the socket when a sharper note was required. This improvement was immediately applied to the trumpet, and led to another alteration, rendered necessary by the size of the instrument. Hitherto, the piece described by the whole tube of the trumpet was coiled but once, so that the instrument was more than two feet long: and thus the performer prevented from using the right hand in grasping the instrument (technically called *stopping*) as was the case with the horn. The tube of the trumpet was now turned into more coils, with this advantage that by shortening the original length of the tube a much greater number of notes could be produced in stopping than before, especially in the middle octave. The tones obtainable from the trumpets now in use, are as follow—



and which are divided into two classes,—

1st. Pure or Natural

2d. Artificial produced by various stoppings, and thence called stopped tones.

In the foregoing scale we describe the natural tones by the sign *c*, the stopped by the sign *st*, and among the latter we mark several to which the sign *x* is added: these are not to be produced purely and promptly without

great difficulty, and must not therefore be attempted at once, but introduced gradually—that is to say, a natural tone should precede any note marked \times .

The scale remains the same for all trumpets, but it should be observed, that for the r and o trumpets, which are more rarely perfect than those of a lower pitch, composers should not write higher than



For the convenience of performers, it may be here incidentally mentioned, that all concert pieces for trumpets are written in c major, although they are to be executed upon c , b , or $\sharp b$ trumpets.

To return to the trumpets above described, it is evident that upon one and the same of the trumpets at present in use, not only the major key in which it is pitched, (as in the old long trumpet,) but also several other keys may be produced. Referring, for instance, to the c trumpet, we find that, besides the key of c major, the following keys may be produced.



Thus, then, as we on one and the same trumpet can perform in many keys, and as in the middle octave the tones lie chromatically in succession, we obtain this great advantage, that it is no longer necessary at every modulation which may occur in a composition, to change the crooks, for which there is frequently not time, since we can now, as the above scheme demonstrates, produce on one trumpet, if necessary, eight different keys.

With this improved state of the modern trumpet, the performer has principally to take care that he produce all his tones, whether natural or artificial, *equally*, so that there be no break or perceptible difference in force, between one note and another.

Notwithstanding these advantages of the modern trumpet over the more ancient, it must occur even to the uninitiated, that upon the latter several higher tones were produced, which I have omitted in the scale for the modern instrument. Among these are the notes



At first sight it may appear that this failing is attributable to the altered form and complicated involution of the modern trumpet. For this opinion there may be some reason, though it is by no means of the weightiest; the seeming imperfection is explicable on the grounds which we will endeavor to elucidate.

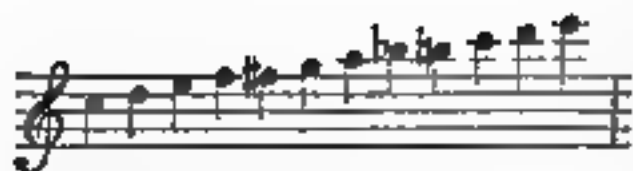
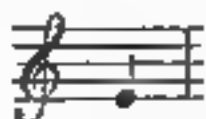
There were, at an early period in Germany, two classes of trumpeters, who were commonly distinguished by the designations *learned* and *unlearned*. The so-called 'learned' trumpeters, formed themselves into a sort of company, which they called 'Fellowship' (*Kammeradenschaft*). This company was incorporated by the Emperor Ferdinand II., as early as the year 1623, and its privileges were renewed and confirmed by Ferdinand III., Charles VI., Francis I., and lastly, by Joseph II.*

We will now describe, 1st, The difference between the learned and unlearned trumpeters generally, and, 2nd., How far the learned differed among each other.

The learned trumpeters, who formed themselves into a company, made the trumpet their sole instrument; while the unlearned trumpeters performed upon other instruments, and only occasionally used the trumpet. The former were all members of the 'Court or Trumpet bands,' the latter were merely *adjuncts*. The learned trumpeters were subdivided among themselves in the following manner, in the choir which they formed all together there were some who confined themselves to the higher parts, and who were called *primarii*, others again, who blew only second parts, *secundarii*, and others who played the bass, *grundtonne*, which then, as still is the case in some places, was performed on trumpets of the lowest pitch. This will be made clear by the following example,—

The *primarii* blew only the following scale:

* Further information respecting the body may be obtained in J. E. Altesburg's *Fernach einer Anleitung zur bewachsenden Trompeter- und Posaunenkunst zu mehrerer Aufnahme derselben historisch, theoretisch und praktisch beschreiben, und mit Beispielen erläutern*, 2 vol. 4to., Halle, 1755.

The *secondarii* onlyThe trumpeters for the *grandstems* limited themselves to those tones which lie below,—

We should bear in mind that at a former period, when only the long trumpets were employed, it was easier, on account of their more simple construction, to produce the highest scale from



than on the modern instrument, the advantages of which we have above enumerated, that almost all solo pieces were then written in an higher octave, and that in most large cities, especially at courts, in which trumpeter bands were attached, there were performers who could execute without difficulty, and with faultless precision, such solos as that in Sebastian Bach's Magnificat.

Circumstances are now entirely changed. In trumpet bands, as they at present exist, almost all the higher tones which carry the melody, are performed upon keyed or valved trumpets, and it is only occasionally that a performer gives himself the trouble of producing extraordinarily high tones on the common trumpet, as this facility is of much less importance than it formerly was.

The pieces of old church music, in which there are high trumpet parts, are never performed, and in more modern pieces this scientific treatment of the trumpet does not occur, consequently, the art of executing such pieces is lost. Thus, in modern operas, symphonies, overtures, &c., there are no very high trumpet parts, and the second is no longer so distinctly different from the first. Should, however, church music—as it in all probability will—be once more drawn forth from the gloom to which it has been so long abandoned, there must, of necessity, be some further alteration brought about in the trumpet. This alteration must chiefly consist in the engagement of a separate trumpeter, who will be exclusively occupied with the higher parts of this instrument, and thus these parts may be easily rendered with faultless execution. As a further proof that the complaint is not referable to the new formation of the trumpet, and that keyed or valved trumpets are not the only melodious ones, we may mention, that the Royal Prussian corps of guard artillery has neither keyed nor

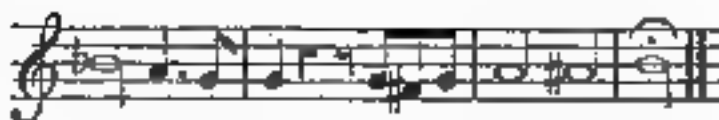
valved trumpets, and yet their excellent trumpet band, under the direction of Mr. Rogall, performs in a style the most unexceptionable and delightful.

In conclusion, the following remarks may afford a useful hint to such composers as write for the common trumpet.

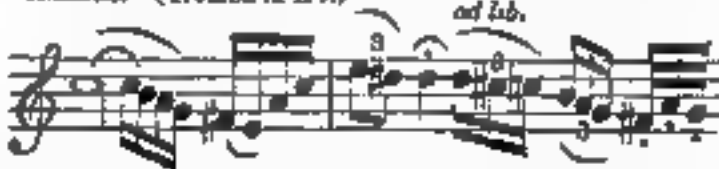
It is advisable to limit the compass of a solo, between the tones



All that lies between these two tones, whether as a simple vocal melody,—as for example

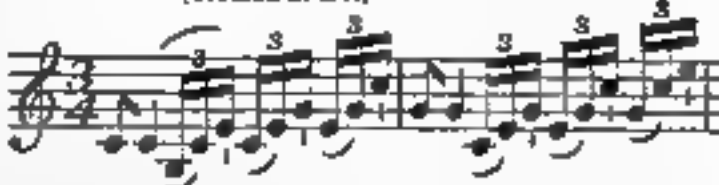
Andante. (Tromba in E b.)

or as a melismatic passage, as

Andante. (Tromba in E b.)

or as a Polacca

(Tromba in E b.)



a good trumpeter should be able to blow, and the composer should have no cause to fear the correct execution of such passages.

THEORY OF MUSIC.

To the Editor of the Harmonicon.

"Let proof speak!"—Cymbeline.

Sir,

Not wishing to trespass upon either your columns or the patience of your readers by any controversial discussion with your correspondent, the Rev. H. Liston, on the Theory of Music, I have to request that you will be pleased to give insertion to the following examples,

with their *fundamentals*, according to the respective theories of the parties in dispute.

Should your correspondent, G. H., have any consistent system to uphold with respect to what he may consider the true ratios of musical intervals, I shall be most happy, when he affords the opportunity, to reply to him in the same way which I now do to the reverend amateur.

I am, Sir, &c.,

26th August, 1829,
79, Wimpole Street.

D. H. HEWITT.

EXAMPLES.

In which are exhibited the FUNDAMENTALS, which really result from the Theory of Music, discovered, by the Analytical Mode of Induction, by D. C. HEWITT, and from the System invented by the Rev. H. LISTON.

MOZART HANDEL

Ex. 1. 2

D. C. Hewitt's Fundamentals.

Rev. H. Liston's Fundamentals.

3 4

D. C. Hewitt's Fundamentals.

Rev. H. Liston's Fundamentals.

Beethoven.

D. C. Hewitt's Fundamentals.

Rev. H. Linton's Fundamentals.

In these examples the fundamentals express three sounds, the ratio of whose vibrations is the same to the ratios of the vibrations of the sounds expressed in the upper parts, and moreover, these very sounds that would be spontaneously generated by the sounds expressed in the upper parts, according to the ratios of the respective chords. Thus, for instance in the first chord, third example, according to my ratios, the sound generated by the notes *c*, *e*, and *ba*, is simply *c*, which is therefore its fundamental; but, according to the ratios of the Rev. H. Linton, the notes *ba*, *e*, will generate *ba*, and the notes *ba*, *c*, will generate *ba*, wherefore both *ba* and *ba* then become fundamentals. It is requisite here to remark, that in writing these fundamentals the greatest caution has been used to prevent mistakes. Doubtless the ear will decide which of the two courses of fundamentals given in the above examples resemble most the sharpening of a saw, or the turning of a brass candlestick."

D. C. H.

BENEFIT CONCERT AT YORK.

A concert for the benefit of the County Hospital was performed at the Festival Rooms on the 13th of December. It had been long announced, and during the morning of the same day, youth, rank, and beauty, were selling door-bought hargraves behind the counters of a temporary bazaar (as the modern phrase goes) in the same rooms which, in the evening, resounded with the strains of Weber, Mozart, Rossini, and Spohr. Though the morning sale is said to have produced 1700*l.*, our business is not with the exchange of smiles and wags for the argent comptant, but with that which comes more immediately within our own sphere the music. York is celebrated for the number and ability of its amateur performers, and on this occasion their best efforts were contributed in the charitable cause. Led and conducted by Dr. Camidge and Mr. Knapton, the band performed Beethoven's Symphony, No. 1, the overture to *Lodovika* (*Cherubim*), and the *Freischütz*, in a style that any other orchestra than those of the Philharmonic and Ancient Concerts might have taken a lesson from. In the vocal department also, amateurs

performed charmingly and well the beautiful glees, "With eight sweet Rose," and "Hail! smiling morn." The principal singers were Miss Paton and Mrs. Athlone (better known, perhaps, to our London readers under her maiden name, Miss Woodall). After saying that Miss Paton was in excellent voice, and all herself, it ought to be thought useless to add a word, except to name what she sang, and in what she was excused, as every body knows that since Mrs. Salmon's retirement, Miss P. has deservedly reigned the Queen of English Song. But the mere naming what she sang will compel a few remarks. Her pieces were, "Di tanti palpiti," "The Banks of Allan Water," "Oh no! we never mention her" (both excused), and a part in Mozart's delicious duet, "God aria." Now we must venture to ask, were two hackneyed ballads, and a scene which, beautiful as it is, has been ground to death on every organ that has a harrow of less than ten years standing in the service, the pieces with which Miss Paton, the first of English women, should have regaled the select audience of the first musical city in England?—Oh! these first singers and their unsavory traveling papers, not even like that of the *Empress of the Blue*, do look worse of late songs, for they contain only one colour. We have yet another crow to pluck with Miss Paton (she has so many excellences that she can afford to be told of her faults), and that is for her chromatic voice. She really does not come one degree, not one comma, nearer perfection in them than Bontas or Malibran, upon whom attempts our opinion has already been expressed. We well remember a singer who could, if she would, have done the deed better than any of her successors—we mean Mrs. Hillington. Had her cultivated taste told her that such passages are not only bad in themselves, but that what is impossible to do perfectly ought to be left unattempted.

Mrs. Athlone sang the *Rondo* from *Le Comte de Tota*, "Dei per questo istante solo," and the great scene from Spohr's *Faust*, in a style which leads us to credit the report we have heard, that during a short residence in Paris last year she sought for and was so fortunate as to obtain the opportunity of taking lessons of the celebrated Paer. We are informed that she will spend a part of this winter in Paris for the same purpose, and probably reappear before a London audience at the Lent antiric. We wish it may be so.

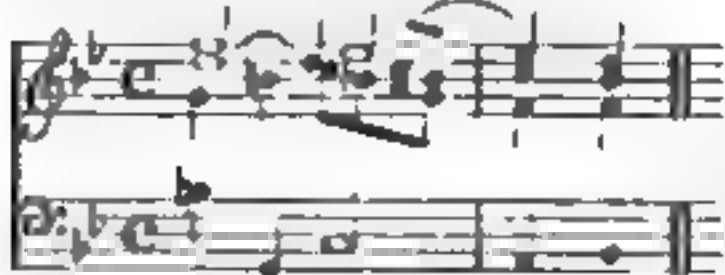
Review of Music.

SACRED MUSIC.

1. *ANTHEM*, composed by CHARLES HART, organist of St. Dunstan, Stepney. (Harrison Institution, Regent-street.)
2. *SIX ANTHEMS*, adapted from the works of HAYDN, NOVILLA, WAGNER, &c. and a MAGNIFICAT and ELEVENSE BENEDE, composed by the late W. RUSSELL, Mus. Soc., the whole arranged by WILLIAM PATTON. (St. Great George-street.)
3. *SACRED MUSICAL ALBUM*, an adaptation of Sacred Poetry to original and selected compositions, for voice, ten, and three voices, by J. M. MURDER, Mus. Soc. Organist of the Philanthropic Society's Chapel (Lancaster, Addison, and Bloor, 401 Regent-street.)

These having been mislaid, and consequently forgotten, the first of the above works has been many months in our possession, though not just come under our view. It consists of three anthems: the first a treble solo, in a flat, on a long time, a chaste and pleasing melody, followed by a chorus in fugue, and very able system. The second is a duet for two voices, in ϵ . The lower voice here has rather too much the effect of an upper part: it sings more melody and the accentuation of the words is not always quite correct. For instance: "note" is in the commendation. This is also concluded by a four-voiced fugue/chorus. The third, a duet for tenor (or treble) and bass, in a flat, a strengthening anthem, in a fine, spirited composition, in the style of Dr. Greene, who, indeed, seems to have been the composer's model generally: he could not have chosen a better for this kind of music.

In the first movement of this, Mr. Hart has employed the chord of the 9th in the following manner—



which has a very harsh effect, arising from the bass ϵ being divided in the accompaniment. Thus the author thought necessary in order to dispose properly of the leading note, a natural, but he might otherwise have arranged the passage. Purcell, in his anthem "Be merciful," and Rutland, in his lovely record, "I love thee heavenly and kind," have both used the 9th in the same clear manner, but without dividing the bass. Thus, however, is a clever anthem and the publication is highly creditable to the author, who, it appears from the title page, was a pupil of Dr. Crotch, at the Royal Academy of Music: the work is, therefore, with great propriety inserted in this.

The six anthems published by Mr. Patton are all arrangements, that is, he has selected from printed and well-

known works composed chiefly for the catholic church, certain pieces, in which he has adapted words from our own liturgy, and thus prepared the way for their introduction into protestant churches. This caution leads to the choice of every lover of good sacred music, for he has chosen only what all must approve, whether words or music, and applied the latter with judgment, both as regard to effect and arrangement. We therefore hope that his labours will meet due encouragement. But these compositions are not new, and as we are only told that they are "from" such and such a person, without any means being afforded of learning these particulars which all are interested in knowing, we cannot now enter further into their merits, as we may have noticed some of them in former numbers. Musical literature, arrangers, adapters, &c. are in particular cases in words, that they leave the credit as well as authors, to constant doubt concerning the real and original authors, and also as to the extent of their claims. Of this we complain in the present case: "Altered from Haydn, from Novello," tells us very little: why not distinctly describe the compositions? Let us not only have the truth, but the whole truth. Thus a great deal of mystery and perplexity would be avoided and more a pretender exposed, or what would be much better, exposed. We by no means intend to apply this severe remark to Mr. Patton, whom we excuse from any charge of undue concealment. He has published as much as is usually divulged, and more: but still he does not inform the public to the extent they have a right to expect. Why, then, let us ask, not mention Dr. Crotch in the title-page? (One of the best pieces in the volume is by this great master, whose name, surely, was not less worthy of attention than that of Weber, of Novello, and of Russell.)

Mr. M. Murder tells us that his intention has been to render his Musical Album "acceptable to domestic churches, by adopting a style equally removed from difficulty or pomposity." As to the latter we think he has been successful, but what is meant by "domestic churches," we are at a loss to understand: unless, indeed, the work has been compiled for those who have private chapels in their own houses. The contents of this, which is No. I. are, a solo, by the voice in the (not very new) words. Through all the changing scenes of life—a duet, adapted to a version of one of the psalms—the mass arranged for three voices—and a hymn by Rink. The first is not entitled to any particular notice. The second is stated to be selected from the *Soprano*, a notice which can only be intended to apply to the duet, "Psalms, lyrics," but we cannot, for the life of us trace the adapter's path to Haydn's score. The composition is an altered, more here or there as to be almost a perfect stranger to us, who, in its pristine state, knew it so well. The last piece is brief, but devotional certainly and not easily to be distinguished from a psalm tune. Rink we have always considered as a thorough musician, how then account for the sympathy in this, in which, owing to an improvement, a redundant but, the rhythm is so exceedingly faulty, so perfectly disagreeable, that a more type would think to own it?

HAYDN'S PIANO, or BETTER LAST WAGON, with a special arrangement for the Organ or Piano Forte, arranged from the full score by Vincent Novello, Organist to the Portuguese Embassy (The Edition, 68, Great Queen Street.)

In 1861 Messrs. Novello and Hensel, of Leipzig, published the score of this work, from which Mr. Novello has made the present arrangement. To the score is prefixed an account, by the composer, which, as clear, simple and interesting, we must add, to more than, however the words of Mr. Novello's translation.

"It is almost fifteen years ago since I was applied to by a clergyman in Lisbon, to write instrumental music to the Seven Words of Jesus on the Cross.

"It was then customary every year during Lent to perform an oratorio in the cathedral at Lisbon, the effect of which the following arrangements contributed not a little to heighten. The walls, windows, and columns of the church, were hung with black cloth, and only one large lamp hanging in the centre lighted (coloured) the solemn and religious scene. At noon, all the doors were closed, and the music began. After a pause, called to the attention, the bishop descended the pulpit, pronounced one of the seven words, which was succeeded by reflections on it. These ended, he descended, and fell on his knees before the altar. This pause was filled by music. The bishop ascended and descended again a second and third time, and so on, and each time the orchestra filled up the intervals in the discourse.

"My composition must be judged in connection with these circumstances. The task of writing seven adaptations, each to last ten minutes, to preserve a constant between them, without interrupting the service, was one of the lightest. And I soon found that I could not confine myself within the limits of the time prescribed.

"The music was originally without text, and printed in that form. It was only at a later period that I was induced to connect the text."

"The oratorio related. The Seven Words of our Redeemer on the Cross, as a complete and—on regards the words—entirely new work, was first published by Messrs. Novello and Co. The particular with which it has been furnished by scientific manuscript, leads me to hope that it will not be without effect on the public at large.

—Frasco, March, 1861. — JACQUES HAYDN."

The original work, it is to be presumed, not in Latin words. The author's score is published with a German and Italian translation only, and Mr. Novello, in this his third score—the vocal parts in score, and the instrumental parts arranged as an arrangement for the organ or piano-forte, has made use of the Italian alone. We need hardly say, considering the adaptor's great experience, that his task is ably executed, and he has really conferred a benefit on the admirers of classical music by thus enabling us to study a work more generally accessible.

"During a little vacation in Germany this year (1859)," says Mr. Novello, "he was as fortunate as to meet with the Abbe Stadler,* who was the intimate friend both of Mozart and Haydn." The Abbe, it appears, was with Haydn when he was requested to compose this work, about which he at first hesitated, feeling the difficulty of such an undertaking; he however set about it with an extraordinary wish to succeed, and produced what "the best judges in Ger-

many," Mr. N. tells us, "consider the most profound effect of his genius, and the most lasting monument of his fame." Haydn, too, the Abbe told Mr. N., thought this "the very finest of all his works."

Notwithstanding the weight of such opinions, we beg leave to differ from them. No less admirable power as verbal magister is our rule, and highly as we think of the learning and sagacity of Haydn's work, yet we have never viewed it as one of the most striking evidences of his greatest genius. It is exceedingly elaborate, exhibits a vast deal of vigorous thought, and portions of it are extremely effective, nevertheless it was written in order—and we may dare apply a remarkable phrase to a work of art, and to a study, a masterly run, but wants that "free phrasing" that unfettered play of the imagination, which is so much more apparent in his quartets and symphonies, in his cantatas, and in his chief-drama *The Creation*. The public too, who ultimately are always right, have, after due deliberation, thus decided, and thus such a judgment any appeal ought to be, and is, in vain.

MUSICAL ANNUALS.

1. **THE MUSICAL GLEN, a Souvenir for amateurs.** Edited by W. BALL and N. L. BROWN, Esq. (West and Lowndes, 68, New Bond Street.)
2. **FIRE-ROSE LYRICS, composed by F. J. KENNEDY, singing Esq.** (Chappell, New Bond Street.)

These publications are, it will be seen, interesting to reader though not to the extent of those of the literary kind. There are more who can read well, than can either sing or play well. There are also more good writers in the present day than composers—more of literary than of musical genius and talent in the world. The improvements in education, the diffusion of knowledge, and the consequent enlargement of the powers of the mind, are not yet so discernible in musical as in other authors; but the time is fast approaching when there will begin to feel that intellectual improvements are as useful in the musician as in other people—that it is impossible to understand an art well, without having a general knowledge of many things. In a word, that an uneducated man cannot become a really good composer.

The "Musical Glen" comprises ten sets for a system, viz. two waltzes, a set of galopps, a set of quadrilles, and a galopade, with variations for the harp or piano-forte. To these are added, five lithographic prints, a pronunciation-table, and measures of Madame Malibran and Mademoiselle Vestris.

A song by Mr. Barnett, the first in the volume, is graceful and pleasing. The next piece is well known from having been so repeatedly sung in fashionable parties, the *Bayads of Bayona* (Larra, a Spanish one which always is, and deserves to be admired for its originality. It is here printed with the Spanish words, but English verses are written to it by Mr. Ball, which he may consider to make up to the music, though we have led in the attempt. Wright's "Frasco and Campagna" set for a single voice to English words, follows. There is respect to notes, are well adapted to the ear, but the arrangement of the music and that of the poetry are now so widely different, so gross and glaring, and possibly too. Mr. Turnbull has contributed a song of a very modern kind. Then we have one of the popular Tyndal's airs, in verses well calculated for it. Mr. South

* The name of this excellent musician has also appeared in the pages of the *Illustrated London Review*.

would have acted with prudence, had he asked the advice of a judicious friend, before he ventured to put his song in print. The eleventh and twelfth bars of page 33, and the first two bars of page 37, ought to convince him that he is not yet a finished harmonist. Even his air is common and dull. Weber's last waltz, transposed into *F*, goes very well to the newly-written words.

The next is by Madame Malibran, who has set Lord Byron's "I saw thee weep," most beautifully, as a canzonet in *F* minor. It is full of pathos, the transition to the major *3d*, quite delicious, and the whole is any thing but common. The same talented lady has also a French ariette in the volume, whence we extract the following stanza, which is the first.

Ariette,

LE RETOUR DE LA TYROLIENNE,

COMPOSED BY MADAME MALIBRAN.

ALLEGRETTO.

Chacun d' amour a - - vait fé - tri ma vi e, J'avais ser - du la paix, et les beaux

jours, Je les re - trouve en voy - ant ma pa - tri - e, De son pa ys l'on

se sou-vient tou-jours. La

La La

pp faisant echo.

La

Beethoven's celebrated waltz in A b, but transposed into F, to its injury, follows the above, having words written for it by Mr. Ball. Both this and Weber's, being in every body's hands, should not have found a place in a new work.

Two waltzes by Lady William Lennox,—who, we rejoice to see, has thus publicly assumed her proper name and title—are spirited, clever things. The first of them we here insert, as a specimen of the instrumental part of the work.

WALTZ.

Waltz,

COMPOSED BY LADY WILLIAM LENNOX.

ALLEGRETTO.

f

MINORE.

Fine.

Da Capo al Fine.

The galoppes we are told are new; and certainly are as much so, as any thing that M. Bachas ever does, or can produce. They are gay, however, and will answer the purpose as well as better things. The quadrilles from *Der Vampyr* are new, as are M. Bachas's variations to the galopade.

The nozzels are parodies of two pages each. The prints accompanying them do not strike us as being very faithful resemblances; that of Mademoiselle Feuting does not do her justice, and Mad. Mathews is somewhat distorted. The other lithographs are three landscapes, and a very tasteful frontispiece, or presentation-plate.

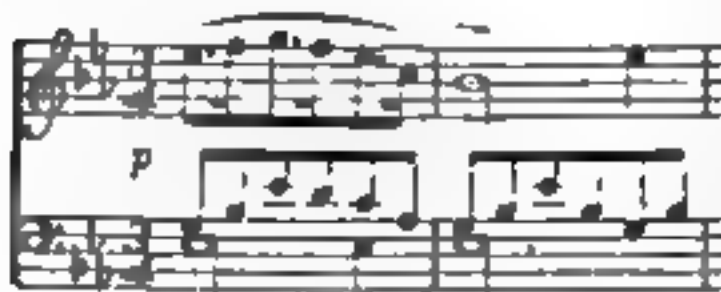
The *Fire-side Lyrics* is a very poor affair indeed. The mechanical part, namely, the printing and binding, is above criticism to the slightest notice. The six songs, a quadrille, and two waltzes, of which the volume consists, do not offer an original thought,—not the attempt at one,—a more stupid collection it has rarely been our unhappy lot to wade through. While the publishers of the other annuals seek for assistance from many persons, Mr. Kline relies wholly on his own unaided strength. We are surprised neither by his confidence nor by his production. But when he reprints his list, which speaks of his being "noted for correctness," we recommended him to add to it, by way of note, a reference to our review of his book on *Thorough-Bass*.

We must not omit to mention, that the frontispiece to these *Lyrics* exhibits our lady singing, another performing on the harp, and two gentlemen in a distant part of the room—and listening, but very gallantly playing at chess! A dog seems to be preparing himself to accompany the music by a howl! The ladies are at a great distance from the fire-side, (which is occupied by the brass and the dog) otherwise we should have concluded that they were trying Mr. Kline's "Lyrics."

PIANO FORTE.

1. **INTRODUCTION and RONDO on the Corillon to Beethoven's "Les Deux Nains,"** composed by HENRI HUNT. Op. 16. (Goulding and D'Almeida, Abbe Square.)
2. **FANTASIE AVANT-COUPURE, introducing Popular Airs,** composed by W. T. LIND. Op. 22. (Chrysanti, Colford and Colford, Chappade.)
3. **HIBERNIAN (HUNT), a series of Popular Melodies, by the same.** (Preston, Dean Street.)
4. **LES SCOTCHIDES, a series of Popular Melodies, composed and published by the same.**

No. 1 is founded on the popular air in the French opera, beginning thus:—



Jan. 1838.



and the whole of the work, introduction as well as variations, is suited to hands that can conveniently command ten notes, sometimes eleven. This is one of M. Hunt's studies, on which having himself bestowed much labour, he feels justified in starting as much of another kind from the performer. There is much beauty in many parts of it, but not so to be extracted by every performer; only those of the first class should make the attempt, and even such will find that, to execute this piece well, some practice will be necessary.

No. 2 is not without merit. The author we conjecture, has discovered that flighty, leaping passages, which tend but to perplex, and red in what all reasonable people will call waste of time, are only admired by our *ultras* when coming from German pens. What is beyond all praise, if written by a Plati or a Herz, finds its level if composed by a Walker or a Johnson, and is as much despised in the latter case as extolled in the former. Mr. Lang has formed this fantasia of five airs, two of them familiar to us, which he has dovetailed together agreeably enough. A singular point or two rather surprised and much pleased us, and we are glad to observe that he no longer appears to consider effect as inseparable from difficulty.

On looking at No. 2, we find that our guess of Mr. Lang's production must have a head. We have here four Irish airs—the first three arranged with discretion, and in an easy manner—but the last, *The Legacy*, is actually converted into a *presto*!

No. 4 contains four airs, adapted, in an unobjectionable manner, for young players.

1. **GRAND RONDO, composed by A. DEVATA, student of the Royal Academy of Music** (Boury and Co., Ballin Street.)
2. **INTRODUCTION and VARIATIONS on the air "Mullerweg,"** composed by J. J. JONES, M. B. (Hutchell and Co., New Bond Street.)
3. **RONDO, on "The Swiss Boy," with an Introduction, composed by T. S. BARNETT.** (Robinson, Bath.)
4. **HAYDN'S "God preserve the Emperor," arranged with Fantasies, by J. DOTT.** (Kitch, Preston, and Co., Chappade.)

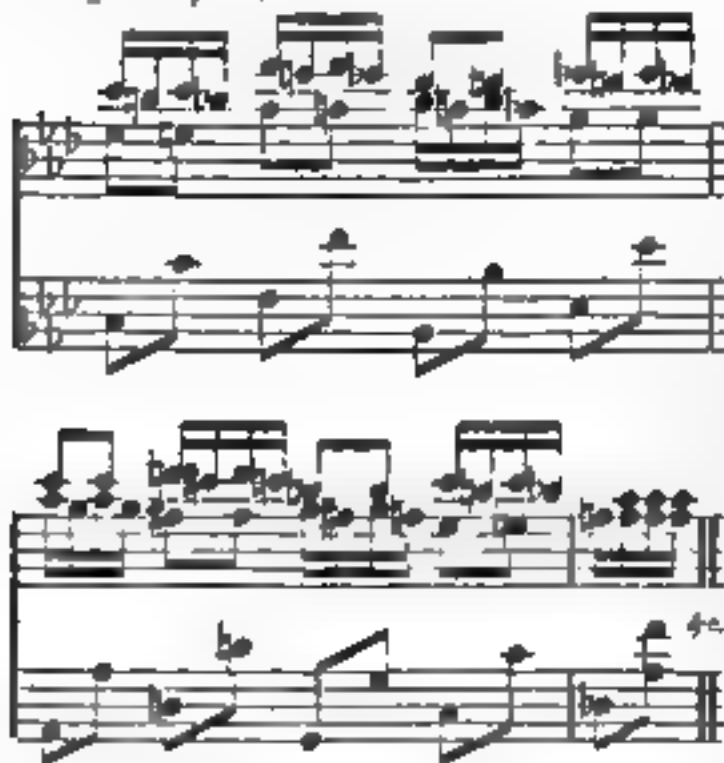
THE first of these, by a youth (we presume) at the Academy of Music, is a work that many an adult composer might be proud to own. To say the truth, very few of the teachers who assume the title of composer, can, or if they can, do, produce anything at all equal to the works now before us. There is a solidity about it that brings to our recollection some of the best piano-forte works in our youth ago, before the new style—not chronologically, but mentally speaking—was adopted. It reminds us sometimes of Clementi, of Steibelt, often of Beethoven, and occasionally of Mozart. The merely absolute title, which shows the

bold spirit of the writer, conjures up in our memory all those past glories that triumphant fashion has so long covered with dust, and several passages in the sonata prove the author's intimacy with works, now generally neglected, that come from, and are calculated to make, great composers in the class of music wherein they belong.

This piece is in three movements, an allegro, an adagio, and a finale, all in $\text{A} \flat$. The sameness of key is undoubtedly rather unfavourable to the effect of the whole, though there is no want of modulation, some of it very quietly, to relieve the ear, and produce variety. We cordially approve the author's notation. Instead of complying with the modern practice of writing many-tailed notes, he has been content to appear less black than most of his contemporaries, and made shift with semiquavers as his shortest characters. Of demisemiquavers he produces none dozen or two, and of notes of less nominal value he has not employed one. His last movement, in four-crotchet time, allegro vivace, does not exhibit anything below a quaver, though many persons whom we could name would have written it in two-four time, have converted all the quavers into demisemiquavers, and then have moderated the quickness by some Italian diminutive!

The judgment and correct taste of this young composer, together with his knowledge of harmony and effect, are qualities for which we give him more credit than for originality strictly so called, or invention. He has here deviated little in style from good models, but not copied, and his present adoption of a manner by no means seems to have arisen from a want of power to become, when he feels his strength, quite independent. The asserted passage will at once explain to the reader the nature of the style to which we allude.

Allegro con spirito.



There is a consistency of design throughout this, not very common in young writers, and particularly observable in the last movement, to which we wish to direct the attention of such as take up the present sonata. There will likewise be found in it a pleasing passage or two, and some

formidable skips for the left hand: introduced, perhaps, by the author to save himself from the danger of having a perrivig placed on his head by the ultra-mechanics.

There certainly is no deficiency of lamp-black and oil in No. 2, the Introduction—a larghetto he is observed—looks quite grim with armodemisequavers, (we are almost ashamed to write an asquipadalian a word) and though we cannot discover that any new feature has been given to the old and excellent French air there is no lack of music-tonic passages, one of which, at nearly the end, howls more horribly than ever we heard wof in Provence.

We are really compelled to say that nothing in the nineteen long pages of No. 2 can be pleaded in extenuation of such a spun-out work, upon a subject, too, that is quite worn thread bare, and becomes almost whimsical to the ear.

Why should Mr. Dove make variations on Haydn's beautiful hymn, when the composer himself has executed the task in so perfect a manner in one of his quartets? This is in the form of a bagatelle, 'tis true, but why not have chosen something of less importance for the purpose of reducing in musical rank and value?

1. THREE GRAND WALTZES, composed by J. M. JOLIV. (Koth, Prowse, and Co. Chesham.)
2. CONTRADANZES VARIETA, par J. J. JONES, M.B. (Lonsdale and Mills, 140. New Bond Street.)
3. LA LYRE D'APOLLON, a collection of Marches, Polonaises, by Foreign Authors. Nos. 20 to 22. (Wessel and Stodart.)
4. LES SALLES D'APOLLON, a collection of WALTZES, by Foreign Composers. Nos. 23 to 25. (Same publishers.)
5. LA GAITE, tenth set of QUADRILLES, selected from AUBER'S Opus, La Fancie, by L. ZIEGLER. (Wessel and Stodart.)

No. 1 are pretty and correct, but what right they possess to the title "Grand," must be left for more discerning critics than ourselves to make out. For so gay a kind of music there are here too many long notes in a waltz, "long moving" should be the rule.

No. 2 is, in plain English, a set of quadrilles. Why the title-page should be in French, is best known to the writer of it: he is, we conclude, an Englishman, the dances are published in England, and are meant for English people. Or is it that the author considers the inhabitants of this Isle as Normans? If so, he is mistaken: we are, if not Britons, mostly Saxons, he should, then, have written in the Saxon tongue and character. The quadrilles, however, are rather superior to the usual run of such as are not arranged from airs already stamped by public approbation.

Nos. 3 and 4 are continuations of the very neat, well-selected, useful publications, which have, from time to time, been noticed in our review. The pieces selected improve in importance as the work proceeds, are of a higher order of composition, and calculated for a superior class of performers.

No. 5 is a very lively set of dances, from an opera much admired in France, though not so generally as some others by Auber. These are simply arranged, and very easy to execute.

Experiments on the Danube, and others on the
English Channel, being an attempt to effect the
capture of enemy Nations on principle water-
ways & that of the great Lakes. (London
and D. Kinney) 1879

This is a work of great learning and no small significance, substantiated with reference to many grounds. For it applies to the system a profound reorganization of principles, and the ground is not only perhaps universal, but the movement allowing to determine the path, direction and progress.

The work before us is an interesting contribution. But we shall quote largely from it regarding the time lag and have chosen as an ending an example. We will return to it when we have reached a fairly complete stage.

The following paper,* says the author, "had three objects in a view to place the entire character of the newspaper under which, though an instrument possessed of some admirable qualities, has the defect of being out of tune to a greater extent than any other that is printed by means of galley settings or type. For the other instruments, as the galvanic type, and others, — are in all events capable of playing a more true, and something like an approach to correct harmony. While as the galley by means instead of being collected into more particular type are demonstrated to select as possible setting all in consequence of the press being divided into twelve equal columns, which is in fact necessary to bring to the face on the different strings are to have continued straight type in order to assist the artist, and the representatives of the nation, to deliver justly of the newspaper, to be in tune with each other. And besides this, the instrument has two other sources of error: — namely the errors caused by the movement of the press produced in printing a string down to the bed, and those arising from responsibility in the string itself, or what is called the string's being false either of which I am convinced would be fatal to the success of galley harmony. The first is a defect that according to the observations of *l'art Menager* (that is the ordinary name for the set of *l'harmonie de la Menage* given on a few lines) — has been the cause of many of the errors of galley harmony."

The writer thus goes on to explain us a third chief step towards the like manner the nature of the variety of light colours, configurations, and of their effect of upon the harmonious colour, and the addition, and subtraction of difference of relative magnitude of the major and minor axis, and of the numerous between harmony and melody. In the latter subject he treats them progressively and add.—

- The contract, by Maritime, must not bring to issue that the unions have appropriated the term to the exclusion of such councils as are appropriate when based upon temporary, while they are working for the attainment of such councils as are appropriate when based on non-unionism.

The other mode of causation which consists in a previous human purpose or action. The difference between the groups entered in the attempt to sing by a person who has lost a forearm and one who has not, is that the muscles of the first are not in the category of the mode which produces harmony, and those of the other are.

- The reason why the average white person harbors prejudice also cannot seem to be, this actually is, perhaps, the harmony, or dependence on a perception of harmonious relations to the world that have provided. And it appears to be no objection to this, that many persons—do so.

ground is here, the same with some of the papers—~~are~~
argued) with the practice of morality, but not of improving
or raising it up. For there is a living in accordance with the
principles of humanity in its details and more extended views,
which last partly depend on the nature of the effects of
morality is not dependent on a perception of humaneness
relations, a word that has preceded.

The suggestion for more programs and activity in the future was a question as to how to pay for more programs. A theme for the panel was how to organize the health insurance system and if the idea of a guaranteed issue system instead of experience rating by means of increasing the costs of individuals was better or the community fund approach. And the panelists had no weight given that the responsibility of those suffering, in respect, to coverage of the dependents of the family of a disabled worker might be the same as if the worker were to be completely disabled as a result.

He then goes on to explain the "language of joy" and the religious attitude produced in consequence. There is no rational aspect. There is truth in the discovery of the subconscious finger based on mathematics in the sounds called harmonies and at length comes to designating a subject which has appeared as spirit after spirit, and on which he does not suppose we have observed through between without willing to get that result. It is in my conclusion as to the consequences have agreed. The "Language of Temperament" however and at least there both distinctly and sensibly the author explains the power of mind, and how clearly: he is master of the question. I am not concerned that we have come into the subject of the religious ground to which his first words allude let them be understood as meaning in any formal strongest manner, stated perfectly as according to the system of perfect temperament.

We were instructed in terms of the parties' respective goals, and it was to proceed without regarding circumstances too complicated as their construction to be generally profitable and without making other efforts for which the mathematical language of later would not be an adequate compensation. The time was the real length of the question, and on which subject we could add a few more words to our work.

101 AL

THE NINETEENTH CENTURY, Vol. 1 (See Note 100).
produced at Covent Garden Theatre, the poetry by E.
Fitz-Gibbon. (Published by Longman and Co. London 1871)

1. *Ann.* "Widely the Cup, song by Mr. Dean, composed by H. B. Dwyer, adapted and arranged by H. B. Dwyer."
2. *Barrett.* "The butterfly hovers on a flower" song by Miss H. C. Dwyer, composed and arranged as above.
3. *Barrett.* "Hail to a hero," song by Mr. Ward, composed by H. B. Dwyer.
4. *Barrett.* "You, a mother's heart should be free from care" song and composed as the foregoing.
5. *Barrett.* "Hail to our dear old land, my heart," song by Miss H. C. Dwyer, composed by H. B. Dwyer.

21a. i is a very strong and an equally clear, sing; there are some created and mostly common to it. The

* The Nation is afraid, "T. P. Bennett Photographs at Brown's College."

* We will accept the standard 10 day return.

this, and, indeed, many other pieces in the opera, lost their force by being very indifferently performed.

No. 2 is light and pretty, but depends much on the stage effect given to it by the singer, which it gained from the performer to whom it was assigned.

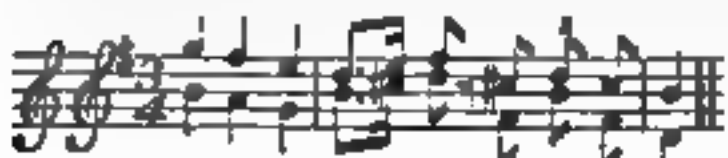
No. 3 is one of Mr. Bishop's successful efforts. There is much originality in this, and not less effect. It will not be difficult for a tolerably flexible voice, and is very easy to accompany. The second part is useful in relieving the principal air, which it re-introduces in the manner of the ancient *de capo*. This composition can hardly fail to please in private as much, at least, as it did when publicly performed.

No. 4 is a spirited song, a little *à la militaire*, but with passages of great tenderness.

No. 5 is less remarkable than either of the former. We sincerely regret that so much good music should have been expended on so worthless a drama, and that it should not have been better supported by the representative of one of the principal parts. It will still, however, be admired by true connoisseurs, and meet with better success in the drawing-room than it experienced in the theatre.

1. Duet, "The farewell of Day," from *La Semiramide*. (Lull, Great Russell Street.)
2. CANZONET, "This is the hour," composed by Mrs. ALICE KERN. (Lee and Lee, 25, Regent's Quadrant.)
3. SONG, "Oh! not when hopes are brightest," the Poetry by T. PRINCE, Esq., composed by AUG. MEYER. (Clements, Collier, and Collier.)
4. SONG, "Wake, lady, wake!" composed and published by the same.
5. ROMANCE DUET, L'Hommage, the words by Count de la GRASSE, adapted to a Tyrolean air by C. M. SOLA. (Wills and Co. St. James's Street.)
6. BALLAD, L'Echo, duo, ditto.
7. SONG, Le Refrain Tyrolienne, duo, ditto.
8. BALLAD, The Warrior's bride, adapted to a melody of BEETHOVEN, by E. T. ELYN, the accompaniment arranged by A. PETER. (Petit, Oxford Street.)
9. BALLAD, "Through Beauty's enchanted domain," written by M. W. BAYLOR, Esq., composed by F. ROBINSON. (Wills and Co.)

No. 1 is Rossini's "Giorno d'orrore," with English words forced on it. This must be meant as a musical caricature, and intended to ridicule some modern adaptations. It is exceedingly successful, though we must acknowledge that the satirist has gone a little too far. We have met with many absurd realises, but never with anything so very absurd as this burlesque. The title-page states, that it is sung at "The Nobility's Concerts" by Mr. Goss and Mr. Watson. Now we know full well that at fashionable concerts, Italian music to English words is never heard, except—as, doubtless, in the present instance—now and then by way of frolic. An additional proof that this is only a caricature. We quote three bars, as something curious.



The clear sun - shine from the wave is past.

No. 2 enables us to present to the notice of our readers another amateur composer and a valuable addition to the number Mrs. Kerr will make, should she persevere, for she possesses both talent and judgment. If we may be allowed to draw any conclusion from the concert now before us, which is simply elegant and expressive.

Mr. Meyer in his two songs has consulted the ease of the singer and accompaniment infinitely too much, and therefore produced what may please indifferent performers, by flattering their vanity, but that which will not be very much approved by hearers who can discriminate.

Mr. Sola's three arrangements are all of airs very generally known. The first and third may be sung either as songs or duets, and all three have both English and French words, which are accurately set, and accompanied by a few simple chords. Each of these has a dedication, and the adaptor's name appears in large letters. This is really an easy, and often a profitable way of gaining the reputation of being a musical author—a composer.

No. 5 is in every way effective. The air of Beethoven is good, the words appropriate and well applied, and the accompaniment characteristic.

We like both words and music of No. 9, exceedingly, the former are gallant and gay, and the latter appropriate, unpretending, and exempt from every thing in the shape of difficulty, either for voice or instrument.

Moments Recréatifs, a selection of CATAVENAS, ARISTIAS, and ROMANCES, from the best Italian, French, and German Authors. No. 1 to 18, in 8vo. (Went and Stodart, Prith Street.)

THE present collection of vocal music corresponds in size and form with the two piano-forte works in 8vo. published by the same, and noticed in our previous number. These numbers contain well-chosen airs by Spohr, Hummel, Beethoven, Mercadante, Meyerbeer, and Gieseler, with an accompaniment to each, very neatly engraved, well brought out, and moderate in price. It must be granted that the character is small and in proportion to the diminished size of the page, therefore may not be exactly suited to those whose vision is not very strong.

HARP.

Hommage à C. M. Von Weber; Grand and Brilliant Variations on his last Waltz, with an Introduction and Coda, composed by N. C. BOCHSA. (Goebding and D'Almeida.)

WEBER's lovely waltz has appeared in the author's key, a ♭, and never seems itself in any other. After a brilliant introduction of three pages, which differs but little in style from most of M. Bochsa's introductions, comes the theme, to which are added seven long variations, the last making a finale. Some of these are clever, though all bear a close resemblance to fifty other things by the same adaptor, who in the greatest mannerist we know, and quite devoid of that expression, that feeling, without which music must rank very low as an art.

* This has been published in a former number of the present series of the Harmonicon.

FLUTE.

THE FLUTIST'S CATECHISM, in which are explained the first Principles of Music, by W. N. JAMES. (Cocks and Co., Princes Street.)

THIS is a little 18mo. pamphlet of sixty pages, comprising those elementary rules that are to be found in every instruction book extant, all of which, except some remarks at the end, are as applicable to any instrument as to the flute; but they are explained in concise, perspicuous language; so far are superior to the majority of such things.

1. **Euterpe's Gifts**, No. 7. **INTRODUCTION**, and ROSSINI's Air, "Non più mesta," with Variations, and a **Piano-Forte accompaniment**, by TULOU. Op. 55. (Paine and Hopkins, Cornhill.)
2. **ORIGINAL MELODIES in all the Keys**, by T. BERBIGNIER. (Whitstone, Conduit Street.)
3. **LESSONS ON TIME**, for Two FLUTES. Composed and published as the foregoing.
4. **BRILLIANT RONDO**, for Two FLUTES, composed by W. HARM. (Johanning and Whitmore, Regent Street.)
5. **The two last WALTZES of BEETHOVEN and WEBER**, arranged for Two FLUTES, by R. DREISLER. (Cocks and Co.)

6. **FAVOURITE MELODIES of various nations**, with Accompaniments for the Piano-Forte, selected from the compositions of celebrated authors, by W. WHITSTONE. (Same publisher.)

No. 1 is an air that has assumed as many shapes as it contains bars. M. Tulou gives it first in its simplest form, then expatiates on it in four variations and a polacca, shewing considerable ingenuity, though often in a style that seems rather the homage paid to fashion than the result of good taste. The accompaniment is confined to a few detached chords.

No. 2 is meant to succeed immediately an elementary book, being a series of scales, each followed by a very easy air, in all the keys, major and minor. This is a useful work. No. 3 may be considered as a second part to the former, to which it makes a good sequel, and being thrown into the form of duets, its utility is much augmented.

No. 4 is a short rondo, on a pleasing though not very novel subject, requiring two players of moderate ability. No. 5 is explained by its title-page, which we have given in full. The two waltzes are both transposed of course; Weber's into c, and Beethoven's into d.

No. 6 is an excellent collection of airs, amounting to eighteen in number, easy but not puerile, the only defect of which is their brevity. We here reprint one of them, and this will enable our readers to form their own opinion of the rest.

THE MARKET CHORUS FROM MASANIELLO.

Allergo ma non troppo. AUSCH.

FLUTE.

PIANO-FORTE.



EXTRACTS FROM THE DIARY OF A DILETTANTE.

(Resumed from page 318 of last volume.)

Nov. 28th. The French Journal, *Le Globe*, which is much esteemed for its criticisms, in its last number, remarking on the performances of *Don Giovanni* in Paris, tells us, that this opera, not having been written for the public, now produces no effect on them. The writer evidently has been reading Mozart's letter on this subject, wherein he says,—in 1787, be it remembered,—that he wrote *Don Giovanni* for connoisseurs only. But there is a wide difference between 1787 and 1830! The critic, however, could not perceive it; he counts an interval of forty-two years, in which the musical taste of the European public has undergone an immense change, as nothing! He overlooks, also, the *furor* which this very opera made in Paris in 1818, after it had produced so extraordinary a sensation in London and in every part of England the previous year.

Though the cause assigned by *Le Globe* for the coldness with which *Don Giovanni* was received at the *Theatre-Italien* on the 23rd is not the true one, yet the fact is as stated. And can it excite surprise to hear that a work which has been so hacknied, worn to such tatters, no longer elicits the enthusiastic applause that once could hardly be restrained within moderate bounds? Let us see, moreover, how it was got up. The characters were Medley, Sontag as *Dona Anna*; excellent Mad. Malibran as *Zerlina*; a part which she entirely mistakes. Bordogni,

Ottavia!—and old Garcia, *Don Giovanni*!!—*Masetto* and the *Commendatore* both represented by the same person, were given to a *troisième*. Thus supported—or rather, thus knocked down—it was not likely to produce any other effect than pity.

I cannot help wishing that all Mozart's operas were for the present withdrawn, or only occasionally used, when any new performer might have courage enough to be first heard in music that is so true a test of a singer's ability.

Dec. 2nd. Moscheles has spent part of the autumn in Denmark. At Copenhagen he was received in a distinguishing manner by the royal family, and after a concert given in the palace, in which his performances were honoured by demonstrations of the highest satisfaction, he was presented by the king and Prince Christian, with a splendid diamond ring and a gold snuff-box. He gave two public concerts in that city, and five days before they took place, every seat in the room was engaged at double the usual price. He afterwards visited Helsingör and Gottenberg, and the principal towns in Holstein, where concerts had been prepared for him, in which he reaped fresh honours and rewards.

6th. I have just met with the following remarks on Miss Paton, in the *Edinburgh Literary Gazette*. The sagacious writer rivals in acuteness and felicity of expression some of the musical critics of our London papers. He says, "Yet her voice is decidedly female;"—wonderful, that Miss Paton should not have a man's voice!—

"there is nothing of the deep sadness about it which is found in the voice of Beethoven."—Still more interesting, that she should have sung of the low tones of a tenor!—"There is no sadness in her voice: all is in her tones. Softly modulated, and in her cadences no break, ever given." What can this mean?—"In a word, her voice is perfect. This is a truth which, with the penetration of genius, Miss Fanny has long since discovered."—If course the error has entered the same "penetration" in making the notable discovery. Fortunately let Miss Fanny her endeavours and talents place her as high that she is out of the reach of ordinary otherwise most comprehensible truth as the might be mistaken for the darkness of some British and concealed source.

11th. The mother of Mozart, who travelled with him when they were both children, and married a M. Sammeling, is gone to join her brother and the heavenly choir. A letter in due effort from Madame Nissen (the widow of Mozart) has been received by Mr. Stumm, the harp-maker dated Salzburg, Oct. 31, 1800, of which the following is an extract—

"Most reverend Sir,

"This day (31st October) being the same day (his father's day) of my never-to-be-forgotten Mozart my dear sister-in-law and only sister of Mozart has been buried [cannot express how much I have been affected at her last change, received from her only two days before her death. With much expressions of gratitude she desired me to inform you as early as possible my dear friend, of her disengagement from all her cares and troubles, and to express to you her most sincere thanks for the generous promise you had sent her through her friend Mr. —. His library is precious beyond all! (10) if I could but perform a miracle, and tell my noble friend — that his generosity has saved me from the necessity of contracting debts, and enabled me to die in peace! Every hour of loss, however, that he will think all these good wishes, and at his suggestion, have kindly contributed to such an act of benevolence.

"Such were her last words, which I wrote down with a heart full of emotion, and with tears in my eyes.

"Constantia Nissen."

"This act of benevolence," I believe to be a subscription entered into among a few of Mr. Novello's friends, the amount of which he put into the hands of Madame Sammeling during her visit to Salzburg last autumn. To perform this deed of humanity was, I am told, one of the objects of his journey. The pleasure he must feel in having contributed to make the last moments of such a genius,—the sister of such a son—happy places him in a more exalted situation than that of the rich patron of music in Germany who could suffer Mozart's sacred relative to want necessities and not offer to supply it.

10th. I was glad to witness this evening at a concert for the benefit of Mr. Hochel's orphan family, a room so completely filled, chiefly but by persons who attended from motives of the purest kindness. This was under the patronage of the Philharmonic Society which has done itself great credit by leading its name on such an occasion. Mr. G. having been for many years a very respectable performer in its orchestra. I cannot, however, much excuse the taste of those who introduced

"Have shall not shortly repeat" into the concert hall. The subscribers drawn by the family, may possibly be rather of a partial kind: they asked not "charity," but, I am persuaded did those who were present feel that they were benevolence. We dispense charity to hospitals, to mendicants, to the children of a respectable performer we show our benevolence. Charity is an ugly word, when applied with gifts to those who are not absolutely destitute, to persons respectably situated and connected, and whose wants might not to be depressed by anything that can be constructed into a benevolence.

11th. The performance of *Contra Altus* in the small theatre opened on the concert room of the Italian Opera House, by the pupils of the Royal Academy of Music has produced some very curious criticisms, if we then may be allowed, in two or three of our daily papers. One is concerned that we have no further means for foreign singers. The writer's knowledge of Italian pronunciation is evident from this to any nothing of his musical acumen. How very injurious to the progress of art are such writers: truth may be their object, but how are they to attain it? They know nothing generally speaking of music and yet give opinions with all the confidence of experienced and competent judges. If the young pupil had any ear to such extravagant phrases as these we should be, what hope can there be of his improvement? what must hereafter be his disappointment upon discovering his ground? It is the duty of the musician—and let us hope that they will be—to guard the susceptible minds of the youthful pupils against such mischievous suggestions, such poisonous flattery.

12th. I read in foreign journals of three new Italian operas being in preparation: one by Meyerbeer, *Le Drame* Carlini, for Malibran; another by L. Verdi, for Novelli; and a third by Rossini, called *Salvatore* for the German theatre. I hope everything from Meyerbeer: but why did not Rossini choose a more vigorous colleague—our most proportioned to his talents?

13th. At the sale of Archibald Nissen's library, I saw with a volume in which was inserted a MS. letter to him from Dr. Forster, late Dean of York, written to acknowledge the receipt of a volume of poems composed by Dr. Nissen, the Archibald's father. It bears such honourable testimony to the worth of a manum who has done so much to enrich his art, both by his talents and personal character, that it deserves to be preserved and made known. It is as follows.

Michm, April 10th, 1790.

"Sir, I have very kindly received from Mr. Richard y' Father's Anthem, for both of which I return you many thanks. You do me honour in mentioning me as a friend to one who was the friend of all mankind. His own merits entitled him to every mark of respect in my power to show him; and if I had any, it was in the promise of a very great edification by being instrumental in y' removing so earthly and sinful a number from our world at York." My best respects attend Mrs. and Miss Nissen.

"And am, Sir,

"Y' much obliged and dear sir"

"J. Forster."

* Dr. Nissen quoted York, of which reference is too general, as testimony against and against to the King. The master of Dr. Nissen is our last October number—*Review*.

21st. The death of Madame Bonaparte was one day commemorated at the chapel of the Portuguese Embassy in South street. Her husband's obsequies were performed in an imposing manner: a few performers of enormous size, the strongest being Mark Labarre, Nuncio St. who were led there against the dissent and her husband's relatives by their willing submission to the ceremony, and the execution of their last wishes. The ceremony was extremely solemn, and the effect of the display quite visible.

Later account of this episode in the *Conqueror of Naples* but it is a lame and palpable puff.

22nd. Having opened my Edinburgh paper for its effluvia, it is but just that I write to giving publicity to an article that appeared in the first number in another British journal, which notices the sale of the Edinburgh press as for an especial triumph to be reported. I remember a glowing account of the success of an opera composed by a dilettante whose name has more than once appeared, and with great advantage in the *Harmattan*. I believe the article may be ascribed to a very highly qualified, though unprofessional, critic: a gentleman well known in the last society in Edinburgh, and though a student of a liberal study particularly distinguished by his superior attainments, as well as his other accomplishments. It is an able account: a most interesting article and says by such well known advantages by more than one indication of the London press.

* Edinburgh Theatre.

- The *Hamlet of Ayr*, a tragedy of the German school, but not, we think, translated from any Italian model, was brought out last on Thursday last with great and deserved applause. I was curious about those parts were by the English hand, at which period I was expected to see the time to keep a record in the presence of its dramatic quality. The German school was there in such high and almost sublime honour, and the latest exhibited in this province was, though more wholly overshadowed by the author's subsequent efforts, was in groups that we often wondered a more not great in the stage. We have learned however that some critics think that there is one point in the hands of the late Mr. John Kemble as he was without dispute, and very much more recently called very hard. Mr. Charles Kemble had it in his possession, with the view of displaying as though he represented. Both these excellent judges gave their votes against it. It had also failed in the stage however it was quite clear that the other nine performers of the same popular of all failures it would be something to the cause, and it was accordingly published in the *Edinburgh*. Here it was that the manager manager first saw it, and he thought he felt as it, not only a great deal of literary criticism, but also all the elements of a successful dramatic piece. A little searching and counterbalancing of incidents, the suppression of a few scenes, the addition for the sake of some portions of rapid progress, the abbreviation of some passages and the expansion of others. Mr. Murray felt quite satisfied should render it a popular production, and he accordingly applied to the author for his permission to produce it. Thus we have seen very recently, or perhaps, for we were the condition, persons who were asked to see the person, or perhaps it should be more given to the theatre to say that the author's name was only given, because according to the law as laid by a dramatic decision, he felt that he could not withhold it. The

feelings may be ascribed to Shakespeare's speech to the Hamlet.

I have to give thee that with all my heart,
Thou art the truest friend, with all my heart
I must keep thee close.

- In these circumstances, Mr. Murray undertook the reformation of the piece, and at length the dramatic author, trusting to his well known name and knowledge of stage effects, no longer pressed his objections. Here appears in their dramatic last portion have been the decided success of the piece but others. The alterations made upon it have been nothing more important than the happy ending, and yet, without doing, we believe the piece could have been more of its character, when transferred from the closet to the stage.

The play though not an opera, contains several lyrical pieces, and other situations especially adapted by the author for the production of dramatic effect. Mr. Murray, with his great judgment, aimed himself at the assistance of Mr. John Thomson, one highly gifted songwriter, by whom, accordingly, the drama has been completed. In the trial of his powers as dramatic composer, Mr. Thomson has achieved a triumph, and exhibited his taste to the highest due to ground of a very high order. He had more direction in musical work. The first of these was his own composition, a choros of companions, yet though this was his first as his actual production of this species of drama, he was well prepared for the task by an extensive acquaintance with the works of the greatest masters. His excellent delineation, in these opening out of his situation, many of a more stirring nature. A strong contrast also occurs before the public in a composition for the theatre in apt to find in large a portion of his audience disposed to receive him with that nothing but very extraordinary talent will allow he has a tolerable hearing. He has in the first scene to exemplify the deficiency of musical dramatization which is generally to be found among the bulk of a British audience. There also to be taken by them as a new and completely carried scene by great musical effect, but there do not possess, as a body, that true judgment, by which, as all London or Glasgow theatre the critic's ear is given command. We are not like the audience of those countries accustomed to the daily production of music, by new and unknown composers, whose talents we are raised upon to judge. A dramatic composer in England, is a sort of phœnix, not as a new rising from the ashes of his predecessors, and he hardly ever keeps one steady but that produced in the reigning season of the day, or by some foreign master of extraordinary reputation. From this it follows that England is at present in an extreme general not for the growth of music, later, and there seems to be doubt that some promising plants are being cultivated to perish. We know a young author like a person who brings us a letter of introduction, we look at him with compassion, wondering in doubt, and will not allow ourselves to believe that he is a sensible intelligent, or accomplished, till we are thoroughly conversant with his family and relations in life. This kind of looking which naturally is to be expected from the bulk of the public, is, we repeat to me, shared by a set of persons to whom it ought to be remembered, that as he must also be called musical opinions. It is rather remarkable that a young artist has a smaller degree of favour from these professions, than from the extremely uneducated part of the public. The latter judge from feeling, and when the author's talent is able to show their criticism, and even their taste.

effusion, he has composed the only diffusive he has to surrender from them. But an essence of the thing he affords to us a much more formidable person. His musical accomplishments generally give the length of a rapier to the knife, leaving the flute a trampling through a gale. He can dance in the common sense of music and dancing most especially that Heide-Waltz, and Water were great competitors. On the strength of these qualifications, his claims to consideration are equalled in a country where several languages he can read and write, and the consequence is that he has more universal and admired. But being able to learn an instrument for himself he finds that the best way to avoid a something himself is to be in rapier with everything proceeding from a great name, and to admit no more that has not been previously recognized. Such persons in moral of being (as *disputed* English for his friends and admirers of every genre are in general attention. They spread around them the influence of their own self, and the the warmth of those who would otherwise have considered nothing but there was natural feelings. When given at last, however in spite of all the riches as not to diminish, these resources are very a shared bringing up the rear and struggling by the exaggerated and underrating estimation of their own art to get to the front in the race of opinion. The last difficulty which a young artist has to surmount arises from professional jealousy in artists when a London and other great cities, come to be of an appalling magnitude, but which we have great pleasure in seeing can hardly be said to exist here. In the present instance the most distinguished members of the profession were the great heart and heart in their appreciation.

The piece is considered by a very short overview - accepted and effective. It is in the rather unusual form of a scene upon a subject in the style of a Polish opera, and through it contains several episodes and musical passages, yet as such it differs in general character from the nature of the drama. On the way of the action a dialogue much is heard of great importance and beauty, and a fine effect is produced by a succession of different episodes, like that produced by the celebrated *Les Femmes de Paris*. In particular its introduction at the beginning of the second act where it is heard played at a distance by a military band who approach gradually and at last appear in full force on the stage, is charming. The great musical feature of the piece is the music of "Valse," "J'ai vu le Roi de France," which forms the finale to the first act. The music of this chorus is very magnificent and leads us to its expression, and nothing can be happier than the manner in which it has been treated by the composer. It opens with a grand march of martial proportions which is followed by some of the most good music yet by one of those simple but most beautiful which indicate true genius, a beautiful melody in a grand and an entirely new way of having for the most and wonderful of the variations heard. This part consists of nine passages for a piano and then a solo followed by a noble inspired strain of thrilling and pathetic harmonies. The voices are then heard accompanied by some of the most beautiful fragments of the military march are heard from the orchestra, and succeeded by the last calling of the drum, during which tempo are also accompanied by a distance till at length the melody returns in a full and of the military instruments joined again by the voices in a chorus of brave joy with which the act concludes. The splendid chorus was moved, and its repetition called for,

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with loud acclamations. There is another piece of equal merit the drinking song and chorus "Beverage on the Rhine" sung by the soldiers while keeping watch. The melody of the song which is exceedingly original and of a gay and joyful character, is broken in upon by each repetition by a short chorus full of spirit and animation. The song was admirably sung by Fischer and it was most truly enjoyed. There is a beautiful song in the second act, sung by Miss Phillips. On the first night of performance much as we were charmed with it, a few pointed defects in theatrical effect, but its beauty and of a kind which gave upon the audience and it has become a favourite with the public. Miss Phillips sang it in a manner which does her infinite credit, she has a lovely voice and exhibits much taste and expression.

The same like every other part of the piece was extremely well performed. Mr. Fisher had evidently learned much patience observing success in the management department, and led the orchestra with great energy, and the singers and musicians were equally conscientious in the parts they most have taken to perform those of an ordinary difficulty with such precision and effect.

The *English Gazette* should take as a model title, *The Opera Adventure*. It contains no readers that "entirely" describing the apparent progress of last season, *Leporello* but no less than three thousand pounds. Such a fact can only be explained by the immense interest paid to the leading artists.

Now this is precisely working the same high price as last year with a diminished number of tickets, and it is remarkable how tickets in each box. The people of London will not give themselves to unreasonable demands, when made by a manager, but I think they will tolerate the state of the country and there were tickets being sold before they began to put out their own than in necessary for any one suppose that they were high - and a fact which I must admit, he seems a disappointed, and when they begin to get more agents of the day - *Blue Buildings*, *Crescent*, *Crescent*, and in London, the other two in 1) *Leporello*, *Parment*, *Agostini* & the all of which were engaged at enormous high amounts.

I suppose that in London, it is impossible to run over to a picture. Why then does he continue to open on the theatre? But we are not quite such given as to believe anything of the kind. It has been said and I do not doubt the fact that he could not say or other agents live than last season's pounds but without.

Foreign Musical Report.

BERLIN

There is a noticeable lack of musical activity at the theatre of this city. Two concerts of mixed music were given towards the end of October. In the second was performed a *concerto*, written for *Wendell*, *Ton* (The Master of Music) the composition of a young author, Mr. Jakob Schindler. Though undistinguished by originality it is at a somewhat good production, and one which gives hope of future excellence. In the evening a concert was given in the beautiful hall of the society, *Hauptstadt*. A concert was presented to him, which was repeated,

and choral strains sang to his honour by the assembled amateurs, after which a ball concluded the festivities of the day.

On the 9th of November, the long expectation and repeated requests of the public were gratified by the representation of Spohr's *Faust* at the Theatre Royal. The performance was completely successful. Desfieux played the principal character delightfully. The scenery and costumes gave great satisfaction, and the approbation of the audience was expressed in a manner which it is to be hoped will encourage the management to produce some of the many German operas now neglected, though "why or wherefore no one understands."

At the Königstadt theatre there has been for some time past an exhibition of Styrian vocalists, who sing much in the style of the Tyrolese, executing the *Schöns* to perfection. One among them plays with great skill on a peculiar kind of guitar.

MUNICH

A most successful opera, called *Unterberg*, has been recently produced here. The music, which is by the Baron de Pissar, was received with transport. Mademoiselle Schedler, and Messrs. Lochle and Pellegrini did ample justice to the parts intrusted to them, and were called forward at the conclusion to receive the congratulations of the audience.

WEIMAR.

On the 31st October, Paganini gave a concert which attracted an overflowing audience, though the prices were doubled on the occasion. Thunders of applause testified the enthusiastic delight which was given by his incomparable performance.

AIX LA CHAPELLE.

An opera entitled *Hübner, or the House in the Wood*, a German work, composed by Plav, has been represented for the first time at our theatre. Its success has been immense, and the composer was called for on the stage, amidst universal applause. M. Spohr contributed his talents on this occasion.

VENICE.

Pietro di Grande, an opera by Pacini, has not succeeded at the theatre San-Bernardo. Its failure is attributed, first, to its inherent weakness, and secondly, to the indisposition of two singers, the tenor Fosconi, and the basso cantabile Levi.

M. Albert Guillon, a pensioner of the French government, has been engaged to compose the opera of *Malak-Adel* for the Fenice theatre. This is more honourable to the French school, as *la Fenice* is numbered among the theatres which hold the rank of *prima cartella* in Italy.

MILAN.

La Scala.—Rome's hoministic abortion, *Jane Shore*, has furnished the ground-work for an opera called *Giosuè Shore*, written by Romani, one of the most successful among the modern opera bards, and composed by Marco Carlo Conte d'Arpino, a pupil of Zingarelli. The pieces which gave most satisfaction were—an air by Jane Shore in the first act; the duet between that gentlewoman and Richard III., and a quartet by Richard, Jane, Hastings,

and Buckingham. Of the performance, we need only say, that the chief characters were filled by Mario-Landini, Rubini, Biondini, and Tamburini, who were well supported by the orchestra and choruses.

NAPLES.

On the evening of the 7th of September, a new cantata by Pacini, named *L'Amazzone Felice*, was performed in the royal apartments, to celebrate the request of the Princess Christina's hand by the King of Spain. The work was written in eight days. The best pieces in it are a duet and a quartet. The music was admirably executed by Madame Fodor, the Tosi, Lablache, and Winter. Pacini had written a cavatina for Fodor, but the singer substituted for it one in *Bianca e Polvere*.

ROME.

A new opera of Donizetti, named *La Regina di Golconda*, has been performed here, but with very little success. The pieces most approved by the public were, a cavatina, sung by Madame Fischer, an air by Gentile, and a rondo also by Madame Fischer. The piece was got up in a very negligent manner, and every body complained of the wretched state of the dresses and decorations.

VERONA.

The directors of the Philharmonic Theatre of this city have made arrangements for giving all possible interest to the dramatic representations during the carnival. *Ortello*, *La Gazza Ladra*, by Rossini, and the *Nina* of Paisiello, will be first performed, after which, *Malak-Adel*, a new opera, written by Romani, and composed by Nicolini, will follow. A brilliant list of performers, with Pasta at their head, promises in the Veronese a very pleasant "farewell to the flesh."

PARIS.

M. Herz, Pianiste du Roi, is returned from his journey in the south of France, where he has been most successful. In less than seven weeks, he has given in the different cities on his route, no fewer than eighteen concerts. The instrument of his manufacture, which he universally used, has produced great effect, and gained the suffrages of amateurs.

The French journal, *Figaro*, is somewhat offended with the presumption of the English adapter of *Les Deux Nuits*, in altering the title of the opera, and mentions with astonishment, that the remarkable pieces which met with unanimous applause from the amateurs of *La rue Ventadour*, obtained but little success in London!

Opera Comique.—*Emmeline*, drame lyrique en trois actes, paroles de Mr. Plazard, musique de M. Herold. The scene of this drama, says a French critic, is like most of the productions of the Opera Comique, laid *sur la terre classique du berger et du plum-pudding*. The story consists of a large quantity of love, considerable confusion, an attempt at abduction, a daughter rescued, an offended father wounded and pacified, and a young gentleman made superlatively happy for a term not exceeding one calendar month. The dialogue is elegant, and the piece, as far as regards the literary portion, every way worthy of that reception which the audience gave it.

The music will add but little to the author's fame, with the exception of some three or four pieces, gracefully com-

passed, but wanting in originality. According to custom, the writers of the new plays were called for by one part of the audience, but the greater number had no desire for their acquaintance. However the curtain rose and, amid the groans of the disappointed, it was announced that M. Flament was the dramatist, and M. Herold the musician of the piece.

It is said that M. M. Herold and Achas have an opera to be performed to succeed the last successful *Jeannette*. There is also some mention of an opera called *Le Fosseur*, the music of which is composed by M. Lemaire, a Spanish refugee, and said to be distinguished by dramatic expression, energy, and originality. We hope reports in speaking the truth, though we are but too frequently deceived, that pieces represented as such to be everything but what, when produced, they are proved to be.

On the 2d of January Madame Comte Desnoires will take a benefit at the Theatre Italien, where her engagements at this house will expire. Public curiosity as to an unusual degree evoked by the announcement of M. M. Desnoires, in which Adolphe Nourry, and Vauthier will appear, is because she will be sung by the French wife, Madame Mathieu, and Madame Mathieu singing the French songs by the voice of the Italian, and the ballet of *Flora of Egypt* produced with decorated pomp.

A prohibition has been forwarded to the managers that they prohibit them from performing any more little operas which are under five years of age. This is sufficiently reasonable, especially as this piece and long suffering animal, the public will be twice spared the multiplicity of failures to which they have before been subjected, in the numerous murder committed nights at some five or six theatres on the last two seasons given composed but for one where, by the way, the reputation is often as respectable as elsewhere. But a second article to the same ordinance is worthy of some attention, were it placed the most necessary theatre is an extraordinary and really singular provision. It provides that those theatres shall for the future limit themselves strictly to the list of their license which does not permit them to employ foreign actors. Now the arts and a considerable are called from published operas and comedies, as they are composed especially for the theatres. What then the theatre is left for the future except only the acts of *Donna, Fanny, and others*, who composed in a period when a great interest quarters was less strict in the admission of rights and privileges. Nothing so quickly goes out of fashion as music. Many old pieces of considerable merit have been allowed only on account of the advanced age of the theatre, and could not be represented there were not had been composed for them. This latter resource is now taken away, and the same theatre must find themselves very disadvantageously situated. It is fortunate that the government does not extend to the other arts a prohibition similar to that which is enacted for the drama. Suppose, for instance, a young actress presenting herself and asking permission to play the part of Juliet, he would be met by the objection that Madame Harlet, Labret, and others occupied themselves already in a magnificent manner, but that it be wished it a house should be granted to him on condition of his playing without a hint. That advantage would probably induce to perform perfectly, but he would have wanted to observe that another article of his license required him to put no strings to his instrument. Such is the position of the young theatre. "For the future," they are told, "you will no longer sing songs already composed, but you will compose no other."

This is ridiculous. Why should not the musician be as liberty to compose for the ten or twelve minor theatres for which authors may write as abundantly as for such good as there. Then, say they, "could spare the opera." A great patriotic opportunity for who will believe that Handel, Meyer, Herold, and others, would be tempted to encounter the dangers of orchestras of the *Parade, Académie, &c.* for the young composers who have care for the theatre do so because they want plenty of opportunity for a higher flight. And may not a musician produce beautiful airs, and yet be unable to compose an opera? Witness *Flora*, where charming melodies are to the commendation of all, but who could possibly have composed a grand work. In such a case, what is a musician to do? Leave home, and leave the protection of government.

Our Drama.

King & Tootles

On Monday the 18th ult. the pupils of the Royal Academy of Music performed *King & Tootles* at the Theatre, in the great room, now fitted up with a stage and scenery, of the King's Theatre. Considering the difficulties the Committee had to encounter, owing to the dearth of men of two of those who were bound to graduate to render the institution every possible assistance, the opera was got up tolerably well. As far as singing was concerned the parts of Montfort (Sargus) and Isabella (Miss Thacker) were remarkably well performed. Mr. Brown has as little voice than London to be heard, but very thing has a fine character, and the character of Tootles, good naturally, was shown at very short notice by Mr. Parker the ingenious composer who does not pretend to any very talent—though acted with spirit, suffered from want of physical force in his representation.

On the 19th and 18th, *Can the Fiddle* was performed, Presided Mrs. Thacker, Donatella Miss Brown, Preside Mr. Brown, (singing), Mr. F. Smith (Don Al-Fonso), Mr. E. Sargus, and Donatella Miss Thacker. As a whole it was all very agreeable, and the audience, which were thoroughly numerous in listening these operas, were as much influenced by the pleasure the opera afforded them, as by a desire to encourage such a useful institution for home. Some of the pieces certainly were too short, they dragged a little to be carefully guarded against in the present day, when every thing not absolutely proven, is approaching to it is dismissed as having done its purpose.

Mrs. Thacker and Mr. E. Sargus sang the most successful of the parts. The "Fiddle" is a delicious air, and very well executed, was admirably sung by the female who did equal justice to the part. "Fiddle" also, as well as the successful piece, Sargus's first song gave every effort to the part of the old philosopher. Miss Brown sang the air "Fiddle" as a *Liedchen*, with all the requisite gusto, but she lost much by being taken without instead of allegretto. Mr. F. Smith's voice if he is ambitious and takes care of it, and gives us excellent harmony. His quality is good, and tone will add to its strength. His intonation is also perfect, but that is a more common to nearly all the pupils of the Academy. The only drawback to the performance of *Can the Fiddle*, was the lateness of the hour. The part of Preside was

all but sacrificed; and the same cause operated injuriously in several important pieces wherein that character is engaged.

The orchestra, composed of the pupils—with two exceptions, important ones certainly—did its duty well, with the steadiness of veterans, and was quite equal, as regards power, to the room in which it was placed.

Nothing new of a musical kind has been produced at either of the national theatres since our last. At Covent Garden, the opera, *A Night before the Wedding*, has, we fear, been withdrawn. A bad drama, and a bad singer, have thus deprived us of some charming and excellent music.

CONCERT

FOR THE BENEFIT OF THE FIVE ORPHAN CHILDREN OF MR. GLEDHILL.

THE musical profession are never backward in aiding the cause of benevolence by their services. On this occasion the whole orchestra of the Philharmonic Society came forward in the assistance of the children of a deceased brother-performer, a man who filled every situation in which he was placed with credit to himself, and satisfaction to those by whom he was engaged. He was respected as a musician, and esteemed as a private character.

The symphony and overtures were performed in a manner peculiar to this band. They alone were worth the trouble of attending a morning concert. Had the audience been indulged by two symphonies according to the practice of that society whose name was used on the present occasion, they would have been still better pleased, in which case each part of the concert would have ended with an overture. A glee is a cold single, a concerted piece from some opera would have been preferable for why give unaccompanied vocal music, while such a band is looking on unemployed? We cannot say much of the other things, but the room was more than filled nearly four hundred pounds, we understand, will thus be presented to the respectable family of a worthy member of society, therefore the principal object—that which we trust drew so many persons together—is attained.

NEW MUSICAL WORKS PUBLISHED DURING THE LAST MONTH

PIANO-FORTE.

Kalisch, O. Vari. on Air "High not be Summer Flowers." Amore Ballroom. Collection of Elegant Waltzes, Quadrilles, &c. 1 to 8. Cimlin's 3 Mélodios Brannuon. "Charin is my Darling." Op. 96. "God Save the King." Op. 97. "Solo Harmonia." Op. 97. Orchestral, J. W. Introduction and Rondo. London. Henton's, F. Polonaise Melody. La Rose, Swiss Air, varied. Thos' the Forest, varied. Beethoven's 4 last Waltzes. Paper's Variations on Ours Morsum. Herz, Op. 8, introduction and variations, and polkas. Op. 25, 12 brilliant waltzes. Op. 28, La fleur de l'été. La Ballade d'Apollon, German waltzes, Nos. 66 to 72. La Lyre d'Apollon, March and Polkas, Nos. 18 to 24.

Zerbin's 18th set, La Ode Quadrilles, from La Fiancée. Air, with Variation, dedicated to Mr. J. Herz by J. Vaux. Quadrilles. (Process George of Cumberland &c. varied by C. Martin. Hinton, F. Duet on Air from Rowland &c. "Last Dance Night." Op. 29. Whipple's (John) 30th Set of Quadrilles, from "Quadrille Tell."

VOCAL WITH PIANO.

Monette Recreations, airs, cantatas, and romances, Nos. 1 to 12.

ENGLISH SONGS.

"Here's a heart." H. B. Bishop.
"For a Soldier's heart should be free." Dora.
"Widely the Cup with golden bubbles." B. Bishop.
"Roses so sweet shall renew my heart." Dora.
"The Knight with a Scarlet Plume." H. B. Bishop.
"The Duetter on a Zephyr." Dora.
New and superior Edition of Henton's Songs, adapted by Goss.
"Nightingale," composed by Walter Farwell.
"Memory," composed by Dora.
"Songs for Lovers' Hours," the Poets by William Walton, Esq., the by arrangement and Accompaniment by Henry B. Bishop.

HAIRP.

Bishop, N. C. Tyrolais from "Quadrille Tell," var. Pat. Henton's with Dora.

HAIRP AND PIANO-FORTE.

Ball, W. H. Carillon by Beethoven, varied.

VIOLIN AND PIANO-FORTE.

Challenger's Selection of Caledonia. 1. "There's one lock." 2. "Auld Bells-a-Gay." 3. "I'll be the water." 4. "De said." 5. "Auld lang syne." 6. "Blue hills of Scotland." 7. "My a' wife." 8. "John Anderson." 9. "I'll be the water." 10. "Yellow hair'd lads." 11. "With a will." 12. "Ye bairns and lasses." Henson's favourite melodies. No. 1. "La Pate Toulous." 2. "Rondeau's Dream." 3. "March in Mood in Eight." 4. "Furthest Chant." 5. "Carnival de Venice." 6. "Come your favouring." 7. "Ziti with." 8. Mozart's "Gavotte." 9. "Oh, Nanny." 10. "Fly me out." 11. "Fra l'aria." 12. "God save the King." Goss's 6 in French and French, containing 10 airs, with the accompaniment as sung by Madame Klotz and Captain Henson, arranged for the Violin, with the accompaniment for the Piano-forte, by N. H. Henton. Foss's Overture to Pique, arranged for the Piano-forte, with accompaniment for Flute, Violin, and Violoncello, by N. F. Henson.

FLUTE AND PIANO-FORTE.

Devere's Tyrolais Air, with variations. Beethoven's 4 last waltzes. Hagon's Swiss Air, with variations.

FLUTE SOLOS.

Foss's Les Petits Foyers. 27 Melodios on 24 noted Cords. No. 1. "Wobes and waltz." No. 2. Beethoven's data.

PIANO-FORTE DUETS.

Henton, F. Ecco ridente. Clark, Beethoven and Walter's two last Waltzes on one sheet.

VIOLIN DUETS.

Henson's 2 Duets. Foss's 3 very easy Duets.

FLUTE DUETS.

Devere's Les Deux Amis, with "Oh Nanny," for the various keys. Devere's Beethoven's 2 last Waltzes. Devere's new method of Flute playing, expressly composed for the English student, is in the press, and will appear early in the present month.

ORCHESTRA QUADRILLES.

Zerbin, 7th set, from Spohr's works. 8th set, from H. Herz's works. (2d set, 8th set, from H. Herz's works. 1st set of Waltzes and Quadrilles, from La Ballade d'Apollon.

OPERA.

Guillaume Tell, a grand Opera performed at the Académie Royale de Paris, composed by G. Rossini.

Preparing for Publication.

Mixed Duettings of the Warrior Heroes, by Eliza Flower.

ACT I.

Overture	ROSSETTI.
Song, Signor Trajano.	
Concerto Oboe, Mr. Harrington.	
Song, Signora Storace.	
Concerto Violin, Madame Graubert.	
Song, Signor David.	

ACT II.

New Grand Overture*	HAYDN.
Song, Signora Storace.	
Duet, Piano-forte and Pedal Harp, Mr. Dussek and Madame Krumpholtz.	
Rondo, Signor David.	
Full Piece	KOZELUCK.

Salomon re-engaged Haydn for the season 1792, on the same terms, except the copyright of the six last symphonies, for which the former paid the increased sum of three hundred pounds. In the first concert of this year, Yaniewicz played a violin concerto, in the second, Asho made his

* This was the first symphony of the twelve. The title of overture was then, and for a year or two after, very commonly given to what we invariably take the name of symphony. We here add the programme of the five following concerts given in the same season by Salomon, for the gratification of the curious in such matters:—

SECOND CONCERT, March 13.

Overture	MOZART.
Aria, Signor Trajano.	
Concerto, Flute, Mr. Graeff.	
Aria, Signora Storace.	
New Quartet	HAYDN.
New Symphony, as performed first night.	HAYDN.
Scena, Signor David.	
Concerto Bassoon, Mr. Reichler—(his first appearance.)	
Duet, Signora Storace and Signor David.	PAISIELLO.
Finale, Playal.	

THIRD CONCERT, March 23.

Overture	CLERMONT.
Violin Quartet	PICCOLI.
Aria, Signora Storace.	
Concerto Violin, Mr. Salomon.	
Aria, Signor David.	
Symphony	HAYDN.
Scena, Signor David.	
Concerto Piano-Forte	DUSSEK.
New Cantata, Signora Storace	HAYDN.
Le Chœur	HOFMEISTER.

FOURTH CONCERT, April 1.

Overture	GRANOVSKY.
Violin Quartet, M.S.	KOZELUCK.
Aria, Signor Trajano.	
Concerto, Corno Bassotto.	
Aria, Signor David.	
Overture, M.S.	HAYDN.
Duet, the Muses Abrams.	
Concerto Harp, Madame Krumpholtz.	
Scena, Signor David.	
Symphony	PAISIELLO.

FIFTH CONCERT, April 8.

Overture	KOZELUCK.
Aria, Signor Trajano.	
Concertante, Clarinet and Bassoon.	
Bass, Signor Negri—(first appearance.)	
Diverissement, M.S. for two Violas, two Violas, Oboe, Flute, Violoncello, Contrabasso, and two Horns	HAYDN.
Aria, Signor David.	
Overture, same as Fourth Concert.	
Scena, Signor Negri.	
Concerto, Madame Krumpholtz.	
Scena, Signor David.	
Finale	ROSSETTI.

first appearance, in a flute concerto, and in the eighth, Master Hummel played a concerto on the piano-forte.

In 1793, the concerts were continued on twelve successive Thursdays, beginning February 7th. Among the singers were Madame Mara, and Signor Bruni, a soprano. At the first of this series, Viotti made his debut in London, in his favourite violin concerto.

In 1794, Salomon having vanquished "The Professional Concert*," which in vain had attempted to oppose him, took the Monday nights for his fourth series of concerts, and now again had the assistance of Haydn, who this year paid his second visit to London, and presided at the piano-forte as before. Mara, and the famous bass, Fischer, constituted the vocal strength.

The great composer remained, during the whole of the season 1795, occupying the same post as before, and bringing forward some new compositions, according to agreement but not exactly so many as it was stipulated he should produce. This year, Salomon set the music to an occasional piece, a masque, entitled *The Marriage of Pelias and Thetis*, produced in honour the nuptials of the heir apparent.

In 1796 he introduced to the world the greatest tenor singer that the annals of the art can boast. His discrimination of judgment was not exercised in one department of music only—he brought out of obscurity and placed in their proper sphere the unequalled vocal powers of Braham. The latter avows the obligation, and is proud to boast of having possessed a friend whose unsought patronage was a commendation the most gratifying and valuable that could have been bestowed on a young, unknown artist.

When Haydn quitted London the second time, clearly with no intention of ever returning, his retirement produced a decided effect on the subscriptions to Salomon's concerts, a circumstance which, together with the threatening aspect of public affairs, rendered it prudent to discontinue them. The Vocal Concerts of Harrison and Knyvelt were also about this time become very fashionable, and the taste for glee superseded that for instrumental music of the higher class. We therefore hear no more of the subject of this memoir in any public capacity till 1798, when *The Creation*, that year produced by Haydn, was performed at Salomon's risk, and under his direction, in the opera concert room†.

SIXTH CONCERT, April 15.

Overture, M.S.	DAMACCHI.
Aria, Signor Trajano.	
Violin Quartet.	
Scena, Miss Corri—(her first appearance.)	
Violin Concerto, Master Bridgwater.	
Overture, M.S., same as first and second nights.	HAYDN.
Scena, Signor David.	
Quartet, Piano-forte, Violin, Tenor, and Violoncello.	
Duet, Signor David and Miss Corri.	
Finale	PICCOLI.

* The managers of this concert engaged Playal to compose for them, opposing his meagre symphonies to those of Haydn! The title "Professional" has been unfortunate. In 1815, an attempt was made by a party (one of the two instigators of which was the notorious Mr. Anthony Corri) to oppose and extinguish the Philharmonic Concerts. They gave the hapless names of "Professional Concerts" to their performances in 1815. After a short existence these concerts yielded up the ghost, without exciting the least commiseration for their richly-merited fate!

† Salomon, anxious to have an early copy of this work, requested the composer to send it by post from Vienna the very day of its publication. His friend complied with his request, and when the letter-carrier came to his door with the packet, he not a little astonished the servant by a demand

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It is not intended to give independence to the two related to and give a fundamentalism upon to keep and maintain the preservation and improvement of the by the all images and of the original principles and qualities of the Performance, but, the first intent of which is to set out a new and better way to be in the future stage. To the future and continuous to the original stage continues to be kept as long as a single building has the the period of the performance.

In the spring of 1913, the same was to be fighting France when the war effort was advanced that the French Regime had directed a program of centralized and possibly permanent to be created in law. The great government and interest of nations was meant to be arranged for the long-continued service, by having decided to make the demand for attendance in His Royal Highness, in the latter case to be an order of the House of Commons of justice in the French were directed to be sent to the new government appeared to receive them. The immediate knowledge of his many people were, however, delayed. Lord Lansdown, as Vice Lord of the Treasury, having directed to require the great a measure which he directed to be subject to be subject to conditions, would it be shown that the people were had always been known and played, that ultimately larger programs had not since been directed to perform something not had not a much part, the state to come arranged to the played to the present day.

From this time he chiefly occupied himself in literary work, and in teaching his friend, Mr. Brown, in an effort to establish a novel magazine of verse, upon a plan in better degree similar to that of the Quarterly Review. He was now devoted to the task of his retirement to study, and the Philadelphia friends, particularly Agassiz, as at length he readily consented to, and the great assistance they displayed in procuring the subject matter for the preparation for the following season in which he manifested a clear and unimpaired state of mind only less than before in the

of these people, instead of being for justice, to keep it from falling
the burden of the different countries, to keep the 100 million who are
around the world in a state of peace, and to make the world
a different world to the one that it is now. It is to be

[illegible]

Discussion. It died on the 21st of November 1938, at ten days to two-weeks after a long illness, which originated in a soft fluke (see above) during the preceding summer and terminated in a gradual decay in resistance of the individual concerned and the presence of hepatic lesions.

Monuments were offered to the grave in a long train of politicians and other friends, and married to the great chamber of Westminster Abbey. His property, which was not considerable, he divided between a daughter and only nephew. I wrote to him but never and he never replied nor did, William J. Bennett.

Johnson was one of the few whom right is crowned, by the laurel of being the greatest performer in Europe on the piano was recognized for their refinement and refinement to the work of the British and American art - virtuosos and his elegant and great as a leader we think of the speaker of our time as having performed. Such qualities cannot be attributed to his superb, sought after - flowing his paper. Please permit the review of his master's still and his ability - demonstrating a - his technique the characteristic being seen. These among progress reflected on such talent up his master's personal qualities which are all obviously the culmination of genius, and he followed just as he was signing his characteristic confidence.

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Despite the earlier attempt, mentioned, Stephens published the same material grouped by the chapters and had arrangements made for its sale by the same person first by Fane, afterwards in London and a few other points. Finding his anticipated competitors, he came to the question, then, of reprints. A few years ago in the old printing style, copies of his notes and sketches of antiquities were printed at the same and others at other limited circulation places. The original volume following the manner is arranged from a manuscript, apparently so unaltered as to stand among the other

[illegible]

Romance, COMPOSED BY J. P. SALOMON.

ARRANGED FOR VIOLIN, OR FLUTE, AND PIANO-FORTE.

(In the absence of other accompaniment, the upper part may be played on the Piano-Forte by a third hand.)

Violin,
OR FLUTE.

Andante

p

mf

cres.

mfz

f *moz.*

cres. *dim.*

f *tr*

cres. *Allegro.*

cres. *And. fmo.* *p* *sf*

8 8 *(play in one, then both.)*

The first system of musical notation consists of three staves. The top staff is for the Flute or Violin, starting with a forte (*f*) dynamic. The bottom two staves are for the Piano-Forte, starting with a piano (*p*) dynamic. The key signature has one flat (B-flat). The system includes various musical notations such as eighth notes, sixteenth notes, and rests.

The second system of musical notation continues the piece. It features more complex rhythmic patterns in the Flute/Violin part, including sixteenth-note runs. The Piano-Forte accompaniment provides a steady harmonic foundation.

The third system of musical notation shows the continuation of the melody and accompaniment. The Flute/Violin part includes trills (*tr*) and slurs. The Piano-Forte part has a dynamic marking of *f* (forte) in the left hand.

CODA.

The Coda section consists of two systems of musical notation. The first system has a piano (*p*) dynamic for the Flute/Violin and piano-piano (*pp*) for the Piano-Forte. The second system includes a *ped.* (pedal) marking for the Piano-Forte. The key signature changes to two sharps (F# and C#).

Duet begins at Measure, and goes Coda.

ON THE CORRELATION OF SLEEP

To the Honorable of the House of Commons

1999

January 2000

I regret fully being obliged tomorrow to take up your valuable work to pursue this too long engaged my customary influence. I desired, efforts primarily to a considerable extent to the country that of affecting with

Some people who get on up the subject think it a disadvantage to acknowledge one's acquaintance with the works of these genuine English composers. French, German, Italian, and Spanish music have become the fashion, and some other are thought to show refinement. They are going on affectedly against the true interests of an English composer, and thus by a mistake in composition. People who expect to do as well as the performers in Europe, they will not do so for any amount of talent.

I take each discouraging recommendation that we are directed in the Church of England. I have seen a few who are anxious of the importance of English words written in English and to use language by a spoken, learned systematical reference was to ignore them, give the to get which to grow they wrote a few and would distinguish. I think particularly in your course of things and things. I mean nothing that I am usually enough to believe the pure English vocabulary is low and low and it is to be ignored that we have had English of the movement to these plain words (under White, Clifford Smith, Thomas, and I think, and there are some few who in the present day statement to apply these great English words).

I have been ordered to visit three observatories in various parts of the State and to make a collection of plants and a few insects referred to the Museum. I wish to be furnished with a list of the names of the people at each observatory. I wish to be furnished with a list of the names of the people at each observatory. I wish to be furnished with a list of the names of the people at each observatory.

Let me compare study with that of Mozart's death, and they will show how near one of the great artists came to the realization of his own legend. Take for instance his "B-flat concerto" in the B-flat major. One of the parts are in flat, although he does almost with other things every thing except fall in overblowing. With the arrangements got up admirably enough, that that work resulted with the same, but on the contrary, had them as delightful.

I am troubled that I have occupied too long of your patience, but if you deem these lines worthy of a place in your valuable work, you will, by their appearance, oblige a devoted lover of music, and

A Constant Death of the Nation

ON THE TERM INITIATIVE AS APPLIED TO
BLANK

Dr. James A. Thompson, M.D.

It is wholly possible of course, even to imagine, I think, to have that sort of effect upon the right the position, and the organization of a single family. It does by consequence its influence, highlighting the work in many directions - as a whole - as a whole. The work of these efforts is to make the work of what is termed the central or representative party of a group - and in many cases the one to look for the thing that is about everyone. It is to be used in various, as further than as a representative something. As far as the effect is to be a group as a whole - and to the one to give it a group of group members - all is representative nothing. It is to be a working - it is to be more extensive than the work of a group - as the concept of a group applies.

[illegible]

18. All the products of these two different ways of direct reasoning - as employed in by the student and the tutor respectively - is entered, so far from being accepted as the pleasure or the gratification which would be gained through judgment and delivery, is not directed the pleasure in increasing efficiency or efficiency. I am aware of the fact that the two alternative can be applied. The highest power of work and the fact which is derived in common effort is, undoubtedly, the power of reasoning.

The requirements of supply manufactured in small quantities are usually not meeting current needs, higher quality, and appearance. It has resulted in people over the country, in order to meet the demand of raising a general supply of / quantity, compared to current situation, through cultural education to get low, high quality. So the effect of supply is to strengthen the requirements of supply by improving it by giving it a comprehensive domestic supply and trade with circumstances and conditions such as the bottom raising it from a rate and general development or various, was something approaching to look, to the stronger feeling of a particular and increasing pressure. That requires are applied by some categories, degree of needs to express and it is to express that they require materials that of certain amount, weight, etc. But it is the degree and substantially requirements of these particular circumstances through the effect is not, and the pressure raised the aim of requirements is for them

It is a fact that the government has not been able to pay its bills for the past several years. This is due to the fact that the government has not been able to collect its taxes. The government has also been unable to raise the price of its goods and services. This has led to a severe shortage of funds. The government has also been unable to pay its debts. This has led to a severe shortage of funds. The government has also been unable to pay its debts. This has led to a severe shortage of funds.

and when he has attended to the effect of this, let him return to the minor key and treat the difference. As an "unmistakably even as a sharp key" the word *unmistakably* is, I think used with consideration, to imply and suggest besides different shades. In the highest of these shades, it may perhaps be applied to some key as a major key that key may by a system of movement achieve and impartness of tone be become almost tender touching. Or, but I repeat yet that I repeat yet so in that key which evokes an impression that can properly be called *paranormality*. But we must in this matter be careful to allow for the margin of guesswork, which no one better understood, or has described with more for me and many than Dr. Denton himself. (This word once in Denton is "as a key to every so how a chord happens that a movement overwhelmed with sorrow for example should put together a series of notes whose expression is contrary to that of another series which he had put together when circumstanced with joy." But is not Dr. Denton really as a key to every so how a chord happens, that any man overwhelmed with sorrow should put together a speaking or be certainly down a series of notes whose expression is contrary to that of another series which he had put together when circumstanced with joy? The two facts are equally certain, and even at the first turn or nearly at first, that a motive was a ground for the one need not, I am persuaded be at the trouble of trying to account separately for the other.

I observed at the beginning of the essay that man is capable of coming close to a certain degree, through the medium of these emotions which it seems immediately felt, I may be allowed to add that this is an effort to depict and ascertain, in dependence on the faculty the very minute the sensual experience and even the temporary disposition of the hearer has to call a sensation, would most easily be to recognize the bounds of all reasonable feelings. Were under these circumstances, is not imagination, but if I may hazard the expression, merely suggestive. But to whatever name we may call it, this I will venture to say that is the best instrumental manner even when experimentally performed the very intention itself of the experience, leaving the hearer to his free operation of his emotions upon his heart and, as it were, to the free choice of each what he will be left most obliged to exert upon and heighten the emotion which evoked the production's pleasure which naturally I believe who is able to feel it, will deem to be one of the most delicate that there is capable of affording. But be for the greater part, even of them who have an ear for music have only an ear and to them this pleasure is unknown. The complaint is common of the deprivation of poetry and music and of the total want of meaning and enjoyment in instrumental music was never I believe, the complaint of a man of true musical feeling and a might, perhaps, be justifiably concluded, that Aristotle when he expressly affirms that "Music even without words has expression," (*μουσική γὰρ ὡς ἂν λέγουσιν ἄνευ λόγου*) was more of a musician than his successor Plato, who is found of saying of instrumental music and the like, "Such rhythm and harmony in cultured men's words, what do they mean?" (*ἀλλὰ τὰς ἁρμονίας ὅτις ἐν τοῖς λόγοις ἐστὶν ὅτις ἐστὶν ὅτις ἐστὶν*). Dr. Lardner, vol. II.² I would by no means be under

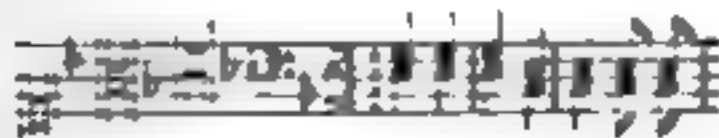
posed to deem that there is now, and has been at all times, much unappreciated work required for instruments that would justly provide such a question. I deem only to say what has been said for me by a superior judge and master of the art. There is some hand, even of master-quantity, shown in directly answered and an extremely perfected that it wants no words to explain an answer." — *Bureau of Nat. of Mus.* (vol. 1, p. 23)

It can hardly then, there seems to be a standard importance in formulating music as material or art, when the application of the term is confined to what is estimated to be the highest and best amongst all the powers. In this case (consequence and propriety are certainly on the side of Dr. Huxley when he would "strike music off the list of material arts." But, perhaps, even a further reform may yet be considered as wanting in our language upon this subject. With whatever propriety, and however naturally and obviously the two kinds of music and poetry may be occasionally spoken of as imitative yet, when we arrange and class the arts, it seems desirable that a better language should be adopted. The terms that point of power and matter are all arts of imitation certainly tends to produce and has produced much confusion. That there all in some sense of the word or other music cannot be denied, but the meaning of the term as applied to poetry is quite a different from that in which it is applied to painting and sculpture the only arts that are also-matters and consequently imitative. Thus when we include them all within designation under the name designation of imitative arts, we seem to defeat the very useful purpose of all classification and arrangement and instead of numbering under and method in our ideas, produce only embarrassment and confusion.

BOUND BY ANDREAS MOYER

The following count, or count, is the epigraphic, as matter, to a count by A. Hamberg compared for two epigraphic, two other, two more, and two more, and as understood, that in all the four parts of parts the notes fall on the same base and above.

The expresso begins singing the notes in the soprano staff. The alto follows two bars after the former, singing the notes in the alto staff. The tenor enters in two bars after the alto, and the bass two bars after the tenor; the two latter are the two preceding, singing from their respective staves.



† χ^2 -test, $p < 0.05$.



1990-1991 1991-1992 1992-1993 1993-1994 1994-1995

What is a concept of magnitude? By itself, you are told to $\frac{1}{2}$ (or just $\frac{1}{2}$), what would that be as $\frac{1}{2}$?

* There is nothing new under the sun, is what is the the question of the editorial Committee, which is also recorded by H. Brown.
* I shall never forget the happy days of the editorial Committee, who during years have to deal by these several quaternions, mentioned
Pittsburgh, 1880.

Aria,
ALL' ESPAGNOLA,
COMPOSED FOR THE HARMONICON,
By GEORGE PIGOTT.

ALLEGRO, MA
NON TROPPO.

The musical score is written for the Harmonicon, a type of early electronic organ. It consists of five systems, each with a treble and bass staff joined by a brace. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/8. The tempo is marked 'ALLEGRO, MA NON TROPPO.' The score includes various musical notations: eighth and sixteenth notes, rests, and dynamic markings such as *d* (diminuendo), *sf* (sforzando), *p* (piano), and *f* (forte). The piece features a mix of melodic lines and rhythmic patterns, with some measures containing multiple beamed notes.

The musical score is written for piano accompaniment in B-flat major. It consists of six systems, each with a grand staff. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system starts with a treble clef and a key signature of two flats. The second system continues the melody in the treble and bass. The third system features a treble clef and a key signature of two flats, with a dynamic marking of *sf* (sforzando) in the bass. The fourth system has a treble clef and a key signature of two flats, with a dynamic marking of *p* (piano) in the bass. The fifth system has a treble clef and a key signature of two flats, with a dynamic marking of *cres.* (crescendo) in the bass. The sixth system has a treble clef and a key signature of two flats, with a dynamic marking of *p* (piano) in the bass.

The musical score is written for piano accompaniment in B-flat major (two flats). It consists of six systems, each with a grand staff (treble and bass clef). The music is characterized by flowing, arpeggiated patterns in the right hand and more rhythmic, often descending, lines in the left hand. Dynamics include piano (*p*), crescendo (*cres.*), and decrescendo (*dim.*). The final system includes the lyrics "cen" and "do.".

cen do.

ON THE CLARINET.

I cannot pretend to give any certain etymology of the name of this beautiful instrument, but as it was formerly only a degree softer than the Clarion, in point of tone, I conclude the name is derived from the latter. I conjecture, also, that it is of German invention, for I have heard that a native of that country played on a Clarionet with three keys only, many years ago, in this country. Now, the keys on a complete instrument amount to upwards of a dozen.*

I should imagine that the first clarionet was what is termed a c one; that is, the note c on the third space of the treble staff was the same pitch as the c on the second string of a violin. With this instrument music in the keys of c, f, a, and e, might be performed pretty perfect, but in order to perform in two and three flats, the b clarionet was introduced, the difference between the two is, that the middle c on the b clarionet, is the same as a flat on the violin, so that while the violins, basses, &c. &c., play in a b or a b this clarionet plays in c or f. The a clarionet was used in military bands generally, having five keys, viz., a b, a b (when pressed together), g, b b, and c g.



or when used in what performers call *Chalassness*, or below a on the second line, viz.,



the same keys produced two distinct notes, by merely pressing the left thumb key for the higher ones, this key produced g when pressed alone, and a b in conjunction with the a b key. When Mozart (who well understood the powers of the clarionet) and other composers wrote in a or a b, they found it very difficult to produce passages of any brilliancy that could be executed, even by the first-rate performers. In order to overcome this, another clarionet was made, the c on which was a on the violin, and consequently denominated an a clarionet, on which music written for the violin in three and four sharps, was played in c and g. A smaller instrument in a (i. e., the c according with b), also two others in a b and f, used in military bands, were successively introduced, which afforded the performer an opportunity to play in most keys with facility, by changing his instrument.

The compass of the clarionet is from a third space bass, to c in altissimo, viz.,



* Clarionet is, in nature, a diminutive of Clarion, a small, screaming instrument of the trumpet kind. The clarionet was invented by John Christopher Denner of Nuremberg, towards the end of the 17th century, but not known, or at least not used, in England till within the last sixty years.—*Editor of H.*

and every semitone between the two notes can be produced easily, with the assistance of the extra keys which the improved instruments have.

The c, a, and b clarionets are those chiefly used in orchestras, of these the a b is the favourite with both composers and performers, for the tone is more mellow than the c, and the instrument not so large, or difficult to finger, as the a clarionet. I need only add, that WILLIAM whom I look upon as the first performer on this instrument, always uses the a clarionet in concertos, solos, &c. &c., and all who have heard him, will bear testimony to the mellifluous, liquid, glassy quality of his tones. The celebrated song "*Gottias Agnus*," in a b, and the accompaniment in f for a a clarionet, to accomplish which, as written, requires a first-rate performer, but to execute it in any other key, is very difficult indeed. What then must be the situation of the instrumentalist, when a vocalist turns round in an orchestra, requesting the song to be played in f (the key Miss Paton has sung it in), or in a with four sharps, or even d with two sharps? (Calam's key) Were it not for the c or a clarionets being ready at hand, and the aptitude of the performer at transposition, the result must be anything but harmonious. Singers ought to be aware of this.

Great difficulty was always experienced in executing the following passage smoothly,



owing to the little finger of the left hand being used to touch the a b, and then the c g keys, to produce the two notes. The late ingenious Mr James Wood invented two keys (for which he took out a patent) which laid one over the other so that the finger glided easily along, and the notes were performed in a smooth unbroken manner.

The following guide will, I trust, be serviceable to young composers, who should write for the clarionet from



in the keys of c, f, or a, making use of the instrument which will answer that purpose best, agreeably to the following table.

VIOLIN.	CLARINET
In c, f, a,	c Clarionet the same.
In a b, e b, a b,	b Clarionet in c, f, a b.
In a, A, a b,	A Clarionet in f, c, a.

With their relative minors.

I conclude that no one would attempt to compose a concerto for the clarionet, without being thoroughly acquainted with the instrument. Its tones assimilate so closely to a fine soprano voice, that a most beautiful effect is produced when imitative passages are given, or, indeed, when they move in thirds or fifths together.

Mr John Mahon* and his sister, Mrs. Second, used to

* This professor is still alive, and about 80 years of age. He resides in Dublin, and receives an annual allowance of thirty Guineas, from the Royal Society of Musicians, in token of his long life.—J. P.

perform some Scotch and Irish melodies in the most beautiful manner imaginable, the rich tones of the one blending sweetly with the mellow notes produced by the other from his clarinet. A most charming effect is produced in Mozart's "Papa's" and in the "and" and, indeed, in numerous other vocal compositions, as well as in every modern symphony or overture, in which this delightful, and now almost perfect instrument, is introduced.

J. F.

X B. As the tone of the clarinet depends on the reed, which is only a piece of cane, shaped and tied to the mouth piece, and very easily broken or injured, it would be a desirable thing if, in those cases of necessity, a reed could be made of some metal or composition that would bear a blow without breaking. For a clarinet player is in constant dread of an accident, and is frequently a whole day or more, in mending his reed, so as to produce a good tone both in the high and low notes.

TRIUMPH AIR IN GUILLAUME TELL.

[The following letter has been submitted to the Board in the Editor of the *British Musician*.

Sir,

In the 11th Vol. of your Review dated November 5th, I find a notice from Mr. Thompson, who says—

"Various persons, thinking that they had found an opportunity of taking from Rossini a part of that glory which he has acquired by his own chief works, have copied out the Tyndler air in *William Tell*, and composed by an orchestra at Birmingham our air." Without quoting me for that, permit me to request of Mr. Thompson, who comes forward as the disinterested champion of a cause already gained, in regard to the merits of Rossini, which are the grounds that have sought to take away a portion of the composer's glory, with what view have they done so, and in what interest? Mr. Thompson doubtless conceived that a notice of the air was in danger, and he was terrified by false alarms. This was for us, Mr. Editor, but before passing a notice, a man should know its merits. Had Mr. Thompson guessed me, he himself as an observer, I might have been charged with some details which I feel bound to give in notice to the public and to Mr. H. Jones.

Eighteen months ago, I had the pleasure of seeing Mr. Hodgson in a play at one of the several houses of music and dancing where a large set of his compositions which I arranged in measure and which is entitled to credit. I am happy to acknowledge that, if the set has been to some degree successful, I owe it to Mr. Hodgson. This gentleman, at the same period, gave the air in question to Mr. Dalziel, who gave it to Rossini, who in turn put it into the air in his opera of *William Tell*. This is the plain fact. To me it does not appear calculated to injure Rossini, of whom I am a great admirer, and he would be sufficiently full to spare a single line without imperilling himself.

I am, with great respect, Mr. Editor,

Yours very humble servant,

E. Young.

Paris, Rue des Filles du Calvaire, No. 7

Dec. 7, 1849.

* Mr. Thompson is Editor of *Brown's French Opera*.

NEGLECT OF MUSIC AT OXFORD AND CAMBRIDGE.

(CONTINUED.)

"What power must music have and yield?"

Mr. KAYNE.

In continuing the subject of my former letter, inserted in the last number of the *Musicalian*, I must beg leave to observe, that, notwithstanding the "low and neglected state" of music at both our universities, I am decidedly of opinion that the charms of this donor are not and always have been, less felt, and less encouraged at Cambridge than at Oxford.

All knowledge, strange as it may appear, there is not even a music room, or any building belonging to the university appropriated exclusively to the use or purposes of music. So that whenever a concert does take place—which, by the bye, is not but very rarely—it is necessary to ask permission of the worship the Mayor, who has the power either to grant or refuse the use of the Town Hall for the purpose. There are times and occasions, however, when the theatre, as a visit from the Controller of a grand musical festival sanctioned by the university as a badge—when the theatre house is used as a concert room. Now at Oxford, independently of the Theatre, which every one knows is used upon great and splendid occasions in a similar way to the theatre house at Cambridge there is a music room for the use of the university, which is connected with the administration of the town. This is entirely under the management and control of students, such college I believe recommending me. The law I think, be advantageously placed in favour of Oxford. But this is not all, at Cambridge—there are no concerts at any given or fixed periods, nor other town societies possess means without a number of vocal living heard either to excite the young and the gay, and to give them some pleasure in the very music even kind, or to express in some what on the more thrilling and sublime.

Dr. Robert Wightfield, on being elected to the professorship about seven or eight years ago, made a spirited but unsuccessful attempt to revive at Oxford a love of music in the university, by giving more regular musical concerts, which, I have been informed, it was both in wish and intention to continue at regular intervals, had he received the cordial and efficient support his finding himself met with a considerable amount in his first attempt, a naturally enough damaged his order?

The spirit of harmony, however, was not prevented entirely to be lost by one trial, another attempt was made by the worthy and learned master of Downing, aided by a few other gentlemen, amongst whom was found a very active and zealous supporter in a number of Trinity. By these gentlemen a fund, amounting to about £100 was raised by subscription for the purpose of establishing regular concerts and meetings, say at three times of gentlemen were introduced and took place under the title of The Cambridge Musical Fund Concerts. But these too, failed by want of appropriate patronage and public encouragement. The fund raised by subscription was soon exhausted and with it the time for music seems to have expired. Since that period, whatever a concert and military concert has been put up it has been the only one.

* But few national collections can be found in possession of a living interest, like the managers of the Italian Opera, who if their own interests are to be followed, are generally either thousands of pounds and of profit. But never before.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line ending with a double bar line, while the piano accompaniment continues with a final flourish. The key signature is one flat (B-flat), and the time signature is common time (C). Dynamics include *f* (forte), *pp* (pianissimo), and *dim.* (diminuendo). The lyrics are: "I have tried, And sung and danced my saraband, But all their charms could not pre-vail To steal my heart from yon-der vale, To steal my heart from yon der vale."

II.

Of distant climes the false report
 Alured me from my native land,
 It bade me rove—my sole support
 My cyrabel and my saraband.
 The woody dell, the hanging rock
 The chamois skipping o'er the heights,
 The plain adorn'd wth many a flock,
 And, oh! a thousand more delights,
 That greet yon dear beloved retreat,
 Have backward won my weary feet.

III.

Now safe return'd, with wandering tired,
 No more my little home I'll leave,
 And many a tale of what I've seen
 Shall whine away the winter's eve.
 Oh! I have wander'd far and wide,
 O'er many a distant foreign land,
 Each place, each province I have tried,
 And sung and danced my saraband,
 But all their charms could not prevail,
 To steal my heart from yonder vale.

The previous length, we can equal to speech outputs, for there is a certain sense in which he pointed by the addition of them. It is a rough way to computing the numbers in the opposite-sense sense. But to say the larger number, I think it is $2 + 1$ and "smaller" is $1 + 2$. And then a question of what the top of the opposite way of the numbers grade. There is only one way to place for the number of the number by the top of the opposite way, which is one. And when it is taken for the top note, the number from 1 to 12 is, or ought to be, a different fifth, which at once explains for the difference. The number was therefore to explain the opposite way of the number to explain the other. It is a question of the number of the number, or the other, to make the length of the opposite length. There are not.

[illegible][illegible]

It should be noted that if people are placed in the
and it is not possible to make them understand the same
significant word, they are the fingers of the hand and it
all kinds of communication. I said in the previous part
hand organ and it is not a kind of instrument, but the
possibilities of the education of that human and says he
describes a further way of the communication in other life and
difficulties in the living of the human. But I have not
followed these more people who are in the communication with others
the work requiring a change, showed by a power of movement
the human and the person in performing an activity. People
should be able to be able to have that in his performance, a
change and in his movement. Everything is hard to be left by
that and moving forward or back with a feeling. It is the
will of the man and the man is not sure of it questioning
with the man that is not moving greatly, problems but they
about and becoming more and more.

A comparison of mean water temperature of temperature in the two different years to a particular condition in waterpurity of the water was not made. Another factor in the water quality of the different years being one of temperature, in a other words being the level of water at that time more or less out of time. The results are probably more than confirming the character of the water and other water.

[illegible][illegible][illegible][illegible]

would certainly result by thinking on what they ought to be.

"It is matter of experiment, that an instrument tuned enharmonically, is improved in tone or general power. The reason of which is, that the pulsations of the different notes, being in their due proportions according to the simple ratios, do not check and counteract each other as they do when vitiated by the operation of temperament."

ON THE PUBLICATION OF CHORAL MUSIC IN PARTS.

To the Editors of the *HARMONICON*

SIR,

IN connection with your correspondence &c. &c. I have felt the want of choral music in separate orchestral parts, but I rather question whether the demand is yet sufficient to encourage any publisher to undertake a periodical work of that kind. I hope the time will arrive when such a desideratum may be supplied. In the country, choral societies are becoming more frequent, and hence the want of a good publisher of choral music, in a cheap form, must be more and more felt. This want will be more frequently expressed, and the thing will be done. The state of music in the metropolis, certainly offers very little encouragement to such a publication, since choral music is less cultivated here than in most populous provincial towns. I have no doubt of being able to find a larger number of effective choral singers in a small town in Lancashire than London could furnish. Indeed, the yearly organization of the Orpheus for the Ancient Concert from that county sufficiently indicates the abundance of the soil here.

The engraving of single choral parts has not, however, been wholly neglected. In making the arrangements for an immense band as that of the Norwich Festival (comprising a chorus of 250 performers), I have been obliged to have recourse to engraving, and as the committee who manage that festival have no desire to appropriate to their exclusive use the music which has been adapted and arranged for it, I had their authority to offer any of the separate parts of such music for sale at the price of 2d. per page. A list of the several choruses was advertised in the *HARMONICON*. It comprised some of Handel, Mendelssohn, Mozart, Hummel, and a short selection from Mahul's Joseph. This list will be increased after September next, by the addition of some sacred music of a first-rate character which has not yet been heard in this country, and which I am now preparing for performance at the next Norwich Festival. Mr. Gardner of Leicester has also engraved several of these choruses in separate parts, which he brought out at the last Derby Festival, and Mr. Hedgley, who supplied all the music for the York Festival, has published some in a similar form. Mr. Novello, to whom we are so deeply indebted for his many valuable arrangements, both of foreign and English choral music has published single instrumental parts of some of Haydn's Masses. I have confined myself to printing the vocal parts only, the instrumental parts, from the limited number required, being multiplied at a cheaper rate by copying. It is scarcely necessary for me to add, that all these publications are in the proper style.

I am, Sir, your obedient servant,

EDWARD TAYLOR.

7, York place, City-road, Jan. 10. 1850.

CHRONICLES OF THE ITALIAN OPERA IN ENGLAND.

(Continued from page 12.)

January 1850.

Commenced 24th Nov. 1849. Closed 26th July, 1850.

Nov.	24. Il Ratto di Portofino. 27. Dello.
Dec.	1. Dello. 4, 5. Trionfo dell'amore italiano. 11, 12, 13, 25, 26. La Vergine del Sale.
Jan.	1, 2. La Vergine del Sale. 3, 12, 13, 19, 21, 22. Il Trionfo. 23. Zaira—Winter.
Feb.	3. Zaira. 5. Portofino. 12, 13. Zaira. 19. Erilda—Ruschi. 22. Dello. 26. Portofino.
Mar.	2. Dello. 4, 5. Erilda. 12. La Vergine del Sale. 14. Zaira. 19, 21, 22. Erilda. 23. (Bellington & Graham) La Comtesse de Siquerra—John (American Book).
April	26. La Vergine del Sale. 2, 4. Baggio. 14, 20. Zaira. 23, 27, 30. Baggio.
May	2. (Graham & Ruschi) Gli Orati e Coristi—Cottone. 4, 7, 11. Baggio. 14, 15, 21, 23. Gli Orati. 25. Baggio.
June	1. Dello. 4, 5. Gli Orati. 11. Baggio. 13. (Bellington & Ruschi) La Comtesse—Morton. 15. Baggio. 18. Zaira. 22. Gli Orati. 25. Portofino. 29. La Comtesse.
July	4. Gli Orati. 9, 12, 14, 20. La Comtesse.

Principal Singers.

First Tenor voice	BELLINGTON and GRAHAM.
First Tenor buffo	BULL and STONCH.
Tenors	BRAHAM, VIGORINI, and RUSCHI.
Bass	ROBERTO and MORRIS.

This season offers little subject for observation, the most important novelty the *Zaira* of Winter has been already remarked upon. The attentive amateur, however, will not fail to discern the good taste and good school of Bellington, in her selection of Bach's *Argonne* for her husband, (Graham) also did herself honour when she revived the *Orati e Coristi* of Cottone. But the grand hit of the season was the production of *Martini's Comtesse*, for the benefit of Bellington. On this occasion, not only did Bellington, Vigorini, Braham, and of the regular strength of the company make their talents, but Madame Maurice (that highly-esteemed singer and first-rate buffo), and the veteran Kelly, contributed to swell the effect. *Martini's* music was not left to stand or fall by its own unsupported merits. Each principal singer Bellington, Braham, &c., introduced some chosen gem. Nevertheless, through all these, *Martini's* highly-esteemed guests shone, and the audience were so attracted by good harmony, that even Kelly's cracked voice, in a dissonant air of an old *Proletto*, was honoured with an

manners. Never was opera more audaciously got up. The house was so full that the stage was crowded, not with its usual loungers, but literally with the overflow of the pit, so that the entrances and exits of the performers were achieved with difficulty. Between the acts, Grassini sang a scena, representing Andronache mourning over the tomb of Hecuba, in which the graces of her action, and the pathetic tones of her voice, were most happily displayed.

SEASON 1806.

Commenced 7th December, 1805. Closed (for the Subscription), 15th July, 1806, but for extra nights prolonged it till 2nd August.

Dec.	7, 10. <i>Il Ratto di Proserpina</i> . 14, 17, 21, 24. <i>La Cosa Rara</i> . 26, 31. <i>Le Clemenze di Scipione</i> .
Jan.	4. Ditto. 7, 12, 14, 18. <i>Gli Orzi</i> . 21. <i>Scipione</i> . 25. <i>Argenide e Serse—Portogallo</i> . 28. Ditto.
Feb.	1, 4, 8. <i>Argenide e Serse</i> . 11, 15, 18. <i>Gli Orzi</i> . 22, 25. <i>Argenide e Serse</i> .
March	1. <i>Scipione</i> . 4. <i>La Morte di Cleopatra—Nemolus</i> . 6, 12, 15. Ditto. 18, 22. <i>Argenide e Serse</i> . 25. <i>Gli Orzi e Curiani</i> . 27. (Billington's Benefit) <i>La Clemenze di Tito—Mozart</i> .
April	19. <i>La Clemenze di Tito</i> . 5, 12. <i>Zaira</i> . 13. <i>Le Due Nozze ed un sol Marito—Guglielmi</i> . 19, 22, 26, 29. Ditto.
May	1. (Grassini's Benefit) <i>Camilla—Fioravanti</i> . 3. <i>Tito</i> . 6, 12. <i>Le Due Nozze</i> . 13, 17. <i>Gli Orzi</i> . 20. <i>Zaira</i> . 23. <i>Proserpina</i> . 27, 31. <i>Tito</i> .
June	3. <i>Le Due Nozze</i> . 6. (Parisi's Benefit) Ditto. 7. <i>Camilla</i> . 10. <i>Le Due Nozze</i> , and <i>La Serva Astuta</i> . 14. <i>Tito</i> . 17. <i>Le Due Nozze</i> . 19. (Naldi's Benefit) <i>Il Fanatico per la Musica—Mayer</i> . 21. <i>La Morte di Cleopatra</i> . 24. An Act of <i>Le Due Nozze</i> , and <i>La Serva Astuta</i> . 28. <i>Il Fanatico</i> .
July	1, 5. <i>La Morte di Cleopatra</i> . 8. <i>Le Due Nozze</i> . 12. <i>Proserpina</i> . 16. <i>Gli Orzi</i> .—(Subscription closed.) 19, 22, 26, 29. and
Aug.	2. (additional nights) <i>Il Fanatico</i> .

Principal Singers.

<i>Prime Donne serie</i>	BILLINGTON and GRASSINI.
<i>Tenors</i>	BRAM and RICH.
<i>Bassi</i>	NALDI (new) and ROWENING.

VICANONI and MORELLI had retired.

The first remark which this season suggests is, that the short summer of good music found too early a close. The novelties of this year present, except in two instances, only the "flat and unprofitable" names of Portogallo, Guglielmi, and Fioravanti. Of the exceptions, one is splendid enough to rescue the season itself from oblivion. Billington, for her benefit, produced the "*Clemenze di Tito*" of Mozart. "Oh, it's a beautiful thing to see how long and how care-

fully justice is considered in this country," says the merry Queensferry landlord in Sir Walter Scott's "*Antiquary*." It is no less beautiful to see how long and how carefully the managers of the London opera scanned the merits of a composer who boasted no principal singer as his patron. Mozart had composed the first of these operas, with whose fame all Europe was ringing, in 1781 or 2, he had been already dead 18 years, and had left, at least, six masterpieces of dramatic composition behind him, yet, in all that period, the successive managers of the King's Theatre had hardly brought forward one bar of the music that was the delight of every amateur circle. Billington has the honour of having first broke the spell. It is said that the accomplished musical taste of the (then) second personage in the kingdom, directed her selection, and that his library furnished the score. Supported even as Mrs. Billington was by Braham, who performed the part of Scato, the experiment, after all, was made too early, or, rather, those who ought to have commanded were supine. The Italians did not like Mozart, one of whose finales required more study and trouble than a whole opera of the good olden time, and after a few repetitions, "*Tito*" gave way to the "*Fanatico per la Musica*."

Morelli, the old favourite Buffo of the London audience, had retired at the close of the preceding season, and Naldi (well remembered surely by almost all who may read these remarks) succeeded him, ushered to the notice of the town by a statement in the Opera advertisements, that he was the most celebrated Buffo Caricato in Europe. He arrived and made a debut, not particularly effective, in a weak opera of Guglielmi, "*Le due Nozze ed un sol Marito*." He was considered better than Morelli, but no bright star, till, at his benefit, he produced this picturesque opera. Billington, it is supposed, selected the music of her own part, Naldi that of his, Mayer, Fioravanti, and half a dozen other mediocre composers were laid under contribution, and the child of many parents announced as a comic opera. However, Naldi sang as well as he could, was extremely amusing, and even played the violoncello on the stage, while Billington warbled her music-lesson, the still popular duet, "*Con pazienza*" (a ruse, by-the-by, from a trio of Fioravanti's), and accompanied her own aria di bravura on the piano-forte, an instrument on which she had, even in infancy, excelled, and still played in so delightful a manner, that Salomon used to say, "Score, she sings wit her fingers." What more could the audience ask? The success was so decided, that the lateness of the period at which it was produced permitting only a second performance during the regular subscription season, it was repeated on three extra nights.

At the close of this season Mrs. Billington retired finally from the stage, and Grassini quitted England.

SEASON 1807.

Commenced 13th Dec. 1806. Closed (for Subscription) 21st, but finally, after three extra nights, 31st July, 1807.

Dec.	13, 16, 20. <i>Semiramide—Portogallo</i> . 23, 27, 30. <i>Il Principe di Taranto—Par.</i>
Jan.	3. <i>Semiramide</i> . 6. <i>Il Principe di Taranto</i> .

* So little attention was paid to the instrumental accompaniments at this period, that in the grand aria of Vellie = "*Nos plus di fiori*," a rattling harp was substituted for the impressive and walking tones of the Cornu D'amaro obligato. A viola was subsequently promoted to the same post of honour, and it was not till many years after, at one of the City of London Amateur Concerts, that this majestic scene was heard with the genuine accompaniment of Mozart.

10. Semiramide.
 14. No performance, both prime donne being ill.
 17, 20. Il Principe di Taranto.
 24, 27 29. Semiramide.
- Feb.** 3. Il Principe di Taranto; and Roberto l'Assassino.—
 Trento.
 7. Semiramide.
 10. Roberto l'Assassino.
 14. Semiramide.
 17. Roberto.
 21. Il Principe di Taranto.
 24. Il Ritorno di Serse.
 28. Il Principe di Taranto.
- March** 3, 7. Il Ritorno di Serse.
 10. Semiramide.
 14. Il Ritorno di Serse.
 17. Il Principe di Taranto.
 21. Il Ritorno di Serse.
 31. Il Principe di Taranto.
- April** 4. Il Ritorno di Serse.
 7. La Virtuosa in Mungellina.—Guglielmi.
 11. Semiramide.
 14. La Virtuosa.
 18. (Catalani's Benefit) La Morte di Mitridate.—Portogallo.
 18. Ditto.
 21. Il Principe di Taranto.
 25. Mitridate.
 26. Semiramide.
- May** 2. Serse.
 6. La Virtuosa in Mungellina.
 7. (Deshayes's Benefit) Semiramide.
 9. Semiramide.
 12. Mitridate.
 15. (Friday) Il Principe di Taranto.
 17. Ditto.
 21. 26. Mitridate.
 28. (Righi's Benefit) Semiramide.
 30. Serse.
- June** 2. Il Principe di Taranto.
 6. Mitridate.
 9. Il Barbiere di Siviglia.—Paisiello.
 11. (Parisot's farewell Benefit) Il Principe di Taranto.
 13. Mitridate.
 16. Il Barbiere.
 18. (Naldi's Benefit) Il Fanatico.
 20. Semiramide.
 23. La Virtuosa.
 27. Mitridate.
 30. Il Barbiere.
- July** 4. Semiramide.
 7. Il Barbiere.
 11. Serse.
 14. Il Barbiere.
 16. (Catalani's 2nd Benefit) 1 Act of Cleopatra—1 Act of Il Fanatico.
 18. Mitridate.
 21. Il Barbiere.
 25, 28, 31. Il Fanatico.

Principal Singers.

<i>Prima Donna seria</i> . . .	CATALANI (new).
<i>Prima Donna buffa</i> . . .	PERINI (new).
<i>Tenori</i>	RIGHI—SIBONI (new)
<i>Bassi</i>	ROVEDINO and NALDI.

This season introduced to the English public that musical phenomenon, Catalani, a singer who, take her for all in all, her perfections and errors weighed against each other, has had no equal within our time. The period is now, perhaps, arrived, when the merits of this extraordinary performer may be coolly and impartially scanned, a task that would have required more than mortal calmness, and even mental courage, while the Catalani epidemic raged in all its fierceness. We were never among her uncompromising

admirers, even during the height of her popularity; and are not now to be ranked with her decriers. We think ourselves (but who does not?) impartial; and, at least, bring our best judgment to the task. Were we asked to define the spell by which Catalani, for so many years, enchained, not only the groundlings, but the choicest critics in music, we should say, it was her energy. Hours after hearing her—in the calmness of the closet—you might tremblingly question the purity of her taste, or even the correctness of her intonation, but while present to your eye and ear, she carried you by storm, even against your better judgment. Her voice exceeded not the usual compass, the two octaves between a flat and a flat including all her good notes. Her execution partook of the character of the organ, it was liquid but not distinct, and she seldom ventured on a division except in forte passages. Her intonation was not always sure. But into whatever she did, she threw her whole soul, imparted her emotions to the breasts of her hearers, and carried them away, willing and delighted captives in her enchantments.

This is the fair side of the picture. Reverse it, and you behold a singer to whose exploits all that has been recorded of the Gabriellis and Mingottis of a former age, was mere child's play. During her reign not one female performer who came within many, many degrees of her own powers, was permitted on the Opera boards. Sons, not companions, were what she sought. In the several years that she ruled the managers of the Opera-house, not one classic opera owes its naturalization on the English stage to her patronage. Portogallo, Fucilla, Trento, these were thy gods, O Israel! and if Mozart and Cimarosa were forced in among the crowd, not to Catalani be it imputed. Others brought them forward, and the public demanded that Catalani should contribute to their good performance. Many future occasions, however, will unfortunately occur, for remarking on these points in her conduct for the present we confine ourselves to the singer and the actress. To give a tolerable idea of the artist, the Semiramide in which she first appeared, and as its music, with an exception or two, is, will do as well or better than any other opera. Her burst upon the stage, when she is supposed to have seen and to imagine herself pursued by the ghost of Nimus, at once established her claim to a high rank as a tragedian, the impassioned recitative "Lasciami! per pietà, lasciami in pace" introduced a tender cavatina "La Pena ch'io sento—quel fiero tormento—mio speme, mio bene, ah nasco da te." This she delivered with a grandeur of voice, a chasteness of style, and a depth of feeling, which evinced that she could command equally the tender and the turbulent passions. A duet with Righi, the tenor and the lover, served only to show how Catalani could sing down her competitors. But her grand triumph was in an aria d'abilità in the last act, "Son Regina e son Guerriera." This scene, in which Assur and Semiramide mutually taunt each other with the murder of Nimus, and bandy alternate threats of vengeance,—(that scene which Rossini has worked up into the magnificent dramatic duet, commencing "Pensa ahnen")—was carried on by Portogallo, in the common recitativo parlante, till Semiramide bursts out with the bravura, "I am a queen and a warrior! I laugh at your threats and defy your vengeance." Upon this scene the whole volume of her majestic voice, and all the resources of her art were lavished. She dropped at once the double octave (no hard feat, however, to any one, the compass of whose voice will admit of the exploit), and finally astonished all ears, by running, for the first time within the memory of opera-going men, the chromatic scale up and down. This achievement sealed

her reputation. It was then new, though it has since been repeated to satiety, and even noted down as an obligato division, by Rossini, Meyerbeer, and others. Rounds of applause rewarded the daring exhibition of bad taste.

Let the artists have justice—every new character, for many successive seasons, only served to develop fresh beauties in her singing, new powers in her action. But let it also be remembered, that as a singer she had no competitor, and that even tolerable acting had been, for years before her debut, almost unknown, except in the instance of Grassini, on the Opera boards. Had she succeeded, instead of preceding, Pasta, and Ronzi de Begnis, her reception might have been different.

Two other new singers appeared this season. Perini, a buffo of whom there is nothing to say, and Siboni, a tenor, who never had justice done him in this country. Siboni's style was the best of any tenor we have heard, somewhat too florid occasionally, but, when the scene demanded it, grand and commanding. His person was above the middle size, and his action rather fitted for the serious opera, in which he was comparatively seldom allowed to appear, than for the comic, to which he was condemned. Many of Pae'r's finest tenor parts were written for him. His compass reached two octaves, from *ab* to *ab*, and his falsetto blended so well with the *voce di petto*, that the transition was almost undiscernible. On the other hand, his tone was guttural and husky, and this one defect marred, in the opinion of the Opera frequenters, all his perfections. He remained here, however, several years.

SEASON 1808, or the Catalani Season.

Commenced 2nd Jan. 1808. Closed 2nd August, 1808.

Jan.	2, 5. Semiramide. 9, 12. La Frascatana. 16, 19. Semiramide. 23. La Frascatana. 26. Didone.—Paisiella. 29. Ditto.
Feb.	2, 5. Ditto. 9. La Frascatana. 12. Semiramide. 15, 28. Didone. 23. La Frascatana. 27. Didone.
March	1. Il Furbo contro il Furbo.—Fioravanti. 5, 8. Ditto. 12. Didone. * 16. Il Barbiere di Siviglia. 19. Il Furbo. * 22. Il Barbiere. 26. Didone. 29. Il Furbo.
April	* 2. Il Barbiere. * 5. Ditto, and 1 Act of Il Capriccio Dramatico. 9. Semiramide. 12. Il Furbo. 21. (Catalani's 1st Benefit) La Festa d' Iside.—Nasolini. 23. Semiramide. 26. Iside. 30. Ditto.
May	3, 7. Iside. 10. Didone.

(*) Nights on which Catalani did not perform.

May	14. Iside advertised, but altered to Il Furbo. 17. Semiramide. 19. (Deshayes's Benefit) Iside. 21. Iside. 24. Il Furbo. 28. Didone. 31. La Virtuosa in Pontagia.—Fioravanti.
June	3. Ditto. 7. Semiramide. 11. Iside. 14. La Virtuosa. 16. (Catalani's 2nd Benefit) 1 Act of Gli Amanti Consolati, <i>Sorte</i> , and 1 Act of Il Funatico. 18. Didone. 21. Iside. 25. Gli Amanti Consolati, and Il Funatico (compressed into 1 Act). 28. Ditto.
July	2. Didone. 5. La Virtuosa. 9. Semiramide. 12. Il Furbo. 14. (Mad. Dussek's Benefit) Elfrida. 16. Didone. 19. La Virtuosa. 23. Semiramide. 26. Iside. 30. La Virtuosa.
Aug.	2. Semiramide.

Principal Singer.

CATALANI!!

This was the first of three or four seasons, that may fairly be called the Catalani seasons—but the present, 1808, deserves that title *per excellence*. The favourite plan of Monsieur Vallebregue*, "Ma femme et quatre ou cinq poupets," was tried to its full effect. For sixty nights did the unsustained Catalani, the new, the female Atlas of the operatic globe, support its undivided weight upon her single shoulders. Right the tenor, and Dussek, alternately the second woman or musico,—what share could or did they take?—none, and towards the close of the season, empty benches and a miserable box account, told the manager his error.

PHILHARMONIC CONCERTS.

THE concerts of the Philharmonic Society are fixed for the following nights, viz. March 1, 15, 29, April 19, May 3, 17, 31, June 14. The rehearsals are always held at twelve o'clock on the Saturday morning previous to each. We hope that the rooms will at least undergo a cleansing before the season begins, and that the security of the massive ceiling will be carefully looked to.

* On dit, that when Madame Catalani's terms for her second season in London, were submitted to the manager, he humbly begged leave to observe, that such a salary to one singer, only would prevent his being able to provide any other talent for the amusement of the town. The answer was to have been, "Et, qu'est ce que c'est que vous voulez? Un opéra? Ma femme et quatre ou cinq poupets—c'est tout ce qu'il faut." All we can say is, if this story be not true to the letter, "il mérito bien de l'être."

Galoppe,

COMPOSED BY H. HERZ.

gva. ad lib.

f *Fin.*

loco. *p* *Cres.* *con.* *da.* *Da Capo al Fine.*

TRIO. *p e leggiero. ped. * ped. * ped. * ped.*

*ped. ** ** ped. * ff* *f* *p*

p *Cres.* *Da Capo al Fine.*

ANALYTICAL REVIEW OF SCARCE OPERAS.

No. 1.—CHERUBINI'S PANUKA.

In this age of adaptation, in which, with the most laudable impartiality, Mozart and Weber, Weber and Wagner, Weber and Puccini have been accommodated with English dresses, it is somewhat surprising that Cherubini has been entirely passed over. If he does not possess that refinement of feeling and unobtrusive fond of invention which enabled Mozart to give to even the minutest shade of passion its own appropriate musical expression, he is far from being deficient in melody and steering clear alike of the mangro instrumentation of the old Italian school and the crowded accompaniments in which some modern authors have sought for effect. Cherubini approaches, in the style of his system, and the arrangement of his vocal instruments, nearer to the great master-works of Germany than any other composer.

What renders this neglect of Cherubini still more surprising is, that, for many years past, hardly a concert has been given in the course of which one at least of his overtures has not called forth the warmest applause of the audience, and yet we have never thought of acquiring into the nature of those structures to which these chief sources of invention formed the vestibules. Two or three pieces from his *Lodoiska*, adapted by Barrow in 1794—a scene or two probably (for we have not the music before us) a few of the calmest and weakest parts of his *Don Juan*, which was brought out some years ago at Covent Garden, under the title of "The Escape, or the Water Carrier," and some movements from his *Requiem*, comprise nearly all that the English musical public know of the vocal works of Cherubini.

We think, therefore, that it will be an acceptable service to make our readers better acquainted with a composer whom we are convinced, the more they know the more highly they will appreciate and, with this view we have selected his Opera of *Panuka*, which was composed for the critical audience of Vienna in 1806, when the author was of an age which united vigour of mind with maturity of experience. The story is, shortly as follows:—

In some one of the contrivances which devoured Poland, *Panuka* and her infant daughter are seized and imprisoned in the castle of Count *Kaminski*. The fortunate father is, of course, soon in prison, deeply enamoured of his captress, and also, of course, finds her dead in too great distant captivity. As a last resource, he determines to impress her with the belief that her husband Count *Kaminski* is dead. *Kaminski*, who, in disguise is hovering round the rival's castle, offers to become himself the messenger of his own demise, and is introduced for that purpose to the lady. He meets his wife with Brutus, and declares to her his own portrait as the point of his venality when the infantine ravens of his daughter come him to betray himself, and he is forthwith consigned to a dungeon, with the comfortable assurance of meeting, on the morrow the fate of a traitor. This ends the first act. The second and third are occupied by the usual intrigues and expedients to work his liberation, which is at length effected, his party enters the castle, *Kaminski* falls, and the husband and wife are again united.

It will be seen, by this short sketch, that the story offers many good and even affecting dramatic situations, of which the composer has not been slow to take advantage. We proceed to a more detailed programme of the music.

The overture to *Panuka* is too well known to all who have attended either the Philharmonic, or any other concert where classical music is performed to need description here. The Introduction opens with a gentle introduction in its time. For the first ten or twelve bars the violins and basses move in unison, afterwards the subject is introduced in octaves by the stringed instruments, and accompanied by chords held in by the wind instruments. *Kaminski*, in great agitation, is awaiting the result of his attempt to seize *Panuka*, and rapidly interrogating the emissaries who form his guard. At length his agent, *Orsini*, arrives, and announces that his plan has succeeded so far as regards the captivity of *Panuka* and her child, though her husband has escaped. The satisfaction of *Kaminski* is expressed in an elegant and lively melody in $\frac{3}{4}$, accompanied by a chorus.

No. 2. A scene and aria for *Kaminski*, a man. The overture is short, but marked by much beautiful modulation, of which the following example is so delightful to the ear as it is bold in the conception:—



The aria in $E\flat$ commences with an undulating movement in common time, in which *Kaminski* expresses the extent of his passion for *Panuka*. He then charges his two attendants, *Orsini* an officer of his guards, and *Mosca*, a waiting-woman, to be most careful of her safety, and (aside) encourages each to be a spy upon the other's fidelity. The whole of this movement, more particularly the parts spoken aside, is highly characteristic. The stringed instruments throughout are chiefly in unison in a moving bass, when the wind instruments are used to mark and fill up the harmonies. An allegro, expressive of exulting anticipation, closes the scene. It is enriched with beautiful passages of imitation and mingling phrases for the wind instruments. This song requires vast powers of voice, and also great courage, ranging (not the low F to $E\flat$ on the second ledger line of the bass staff) but we venture to predict that it would well reward any hard singer who would introduce it to a classical audience. It will be found, with Italian words, in an abridged copy of the opera, published by Novello and Stamat.

No. 3 introduces *Panuka* in a recitative obligato, of which it is hardly too much to say that for variety of modulation and just expression, it yields only to the great scene in *Don Giovanni* where Donna Anna mourns over the dead body of her murdered parent, and makes her lover to revenge her death. To this succeeds the following fragment in $\frac{3}{4}$, which contrasts. The principal feature is an accompaniment by three violoncellos obligato, but occasional short and expressive phrases for the wind instruments are interspersed. We select this as a most beautiful air, and believe because it is the only one whose length permits its being here printed entire.

Pregbiera,

" E T E R N O I D D I O ! "

FACILE

THE SECOND ACT

OF

CHERUBINI'S FANISKA.

Molto Sostenuto.

E - ter - no Id - di - o! E - ter - no Id - di - o!

3 Violoncelli.

del sen - ti pie - ta, pie - ta de miei tormen - ti, pie - ta pe -

Vcelli. Viol. Vcelli.

- ta de miei - tor - men - ti, col pian - ta sull'a cig - lia

Obor

ti chie - de sposo e fig - - - - - na un la - - - - - ce -

ra - to un la - ce - ra - to cor Eterno Id -

di - o! Eterno Id - di - o! pietà! deh senti! de miei tor - menti. de miei tor -

Oboe e Fag. Oboe. Oboe.

Fag. Fag.

men - ti. Col pian - to sull - e cig - lia ti chie - de sposo e

fig lia ti che - de sposo e fi - - gia un la - er - ra - to

cor E - ter no Id - uo' pie - ta E - ter no Id -

Flauto.

loco.

8va.

Ho pie - ta que

Oboe.

a' pie ta

No. 4 is a terzetto in A, between *Paniska* and her two grooms, *Mosko* and *Oranski*. The latter pretends the greatest devotion to his captive's wishes, while the former assumes, at first, an air of total indifference, declaring that she neither pities nor hates her, and is only determined to do her duty. She soon after, however, cautions *Paniska* (aside) against trusting *Oranski*, and recommends her to prove his truth by demanding an interview with her child. In this trio, as in all the other pieces of the opera, a marked emotion runs through the whole, and is so original and beautiful, that we cannot resist the temptation of printing it, though rather long:—

ANDANTE.



No. 5 is a chorus of villagers on a very simple vocal subject, but the repetitions abounding in variations of instrumental accompaniment, which evince the command Cherubini has over this branch of his art, and which we may possibly present to our readers in some future number in the shape of a piano-forte rondo. The chorus is followed by a short melodrama and polonaise, which form No. 6.

No. 7. The finale to the first act commences with a larghetto in D, rather in a recitative style. *Rasinski*, disguised, is introduced by *Zawoski* to announce the news of his own death to *Paniska*. In proof of his veracity, *Rasinski* delivers a miniature of himself, which *Paniska* apostrophises in a beautifully flowing and pathetic andante in A. She shows the portrait to her child, whose infantine raptures, on recognising the likeness of her father, leads *Rasinski* to betray himself. The moment when the father seizes, and bathes with involuntary tears, his daughter's hand, and the instantaneous burst of rage from *Zawoski*, is accompanied by the following bold and effective transition:—





A vocal solo, and the finale ends with a spirited allegro motto in 2.

We have been unanimously led to extend our remarks from the first act of this opera as far as to leave but little space in which to notice the second and third acts.

The second act opens with a scene set for *Fanieka*, consisting of a recitative, *andante* and *allegro*, all of great beauty, but requiring too much compass of voice and too much for amateurs. To this succeeds an animated duet between her and *Ramondo*, a duet in a minor very simple, but at the same time superior to that in the same author's *Jeux d'enfance*, which was sung in the English version of that opera (*The Enigma, or the Water Carrier*) to the words, "A little boy, a boy," and the well-known exquisite canon, "Non mi argua" published here along with the "Pavane Chori."

In the third act, the music with the exception of one quartet of action, is chiefly military. There are three quartets, two of which are superior to the general run of such compositions, though certainly not at all equal to Mozart's such as "Figaro." The finale consists of a beautiful air, sung alternately by the principal characters, and interspersed with a simple chorus.

If by this notice we should succeed in turning the attention of our readers to the hitherto unexplored mine of Cherubini's vocal music, we flatter ourselves that we shall have extended the sphere of their pleasure, and done the best in which our pages are devoted, a service.

THE MADRIGAL SOCIETY

[From a Correspondent.]

The anniversary meeting of this society took place on Thursday, the 31st of January, 1838, at the Provencians' Tavern.

Before we notice the performance of this particular evening, it may not be amiss to give to the general reader a brief outline of the origin of this society, as it is found abridged from Mr John Hawkins's *History of Music*, published in 1776:—

"Mr John Lamyna, an attorney by profession, was a member of the Academy of Ancient Music, but meeting with misfortune, he was occasionally a suppliant of the society and an amanuensis to Dr Pepusch. He had a strong counter-tenor voice, which, being not very flexible, served well enough for the performance of madrigals. Of this species of music he in a short time became so fond, that in the year 1741 he formed the plan of a little club, called the Madrigal Society, and got together a few persons who had

spent their lives in the practice of profanity, and who, with a little pains, and the help of the ordinary education, which many of them were very expert in, became soon able to sing, almost at sight, a part in an English, or even an Italian madrigal. They were mostly merchants, some, however from Spitalfields, others of various trades and occupations. They met, at first, at the Twelve Bells, an ale-house in Bride Lane, Fleet-street, and Lamyna was both their president and instructor. Their subscription was but 1s. a quarter, which defrayed their expenses in books and music-paper, and afforded them the satisfaction of parties and labours.

After four or five years' continuance at the Twelve Bells, the society removed to the Founders Arms, Ludlow-street, and from thence after a short stay to the Twelve Bells again, and after that to the Queens Arms in Newgate-street, a house that had formerly been a tavern, but was now an ale-house. In it was a room large enough for the reception of the society, who were about twenty-five in number, with a convenient recess for a large piano, that contained their library.

The meetings of the society were on Wednesday evenings every week. Their performances consisted of Italian and English madrigals, in three, four, and five parts, and being assisted in these or five songs from the choir of St. Paul's, they sang compositions of this kind, as also catches, rounds, and canons, though not strictly with a degree of correctness that did justice to the harmony, and to vary the entertainment, Lamyna would sometimes read, by way of lecture, a chapter of *Zerline*, translated by himself.

The persons that composed this little academy were men not less distinguished by their love of vocal harmony, than the hardness simplicity of their temper, and their friendly disposition towards each other.

There followed a short biographical sketch of Lamyna, which was thus:—"He was the founder and chief support of the Madrigal Society, and being a man of great good humour and piety, was much beloved by those frequenting it: he died in 1761."

Hawkins, in his elaborate work, makes no attempt at the etymology of the word Madrigal. Bishop Hart considers it as a corruption of *Martignoz*, a name given to the inhabitants of Provence, who, it is said, excelled in this species of composition. No specimens, however have been handed down to us. Dr Burney is inclined to derive the word from *Alla Madre* the commencement of certain short hymns addressed to the Virgin.

As neither the Bishop nor the Bishop adduce data to strengthen their authority, recourse must be had to facts, and the term "Madrigal" we find by comparison now extant, was first applied by the Italians in the sixteenth century to vocal compositions in parts, some specimens of that early date are in the library of the society, and are occasionally performed.

In our own country, towards the close of the reign of Queen Elizabeth, the poets wrote her laudatory verses, addressed to the lady "Citizen," pressing her hands and accomplishments, and then increase continued to be offered, and was perforce received, to the last hour of her existence. These "Complaints" were couched in the most adulatory and extravagant style, and on process, however highly charged, was too much for the gusto of the virgin queen. The courtiers of that day set them to music in four, five, and six parts, and following the example of the Italians, called them Madrigals. The specimens produced by the composers of both countries are as truly beautiful, that it would

be an inviolable task to attempt a parallel between their respective merits.

In reference to the origin of the society it will be observed, that as long as Immyne conducted it, it was prosperous. Sir John Hawkins lends his talent as president and manager, presides the society and studies of the members under his rule and then concludes thus—"The Madrigal Society still subsists, but in a manner very different from its original institution," and "under such circumstances as render its permanency very precarious."

Here is a lesson afforded by the Madrigal Society in its infancy which may be studied with advantage by the members of every association.

The writer of this article, who for many years has been a fervent admirer of this style of music has observed the various stages of fortune which this society has undergone, he has seen it when a Haynall, a Lamb, a Parker and a Glimmeridge were its support, and has witnessed their union. Of these contemporary members, the three former have long been gathered to their fathers, the latter has been visited by an affliction that compelled him to resign, after being an active and ardent member for more than forty years but he carries with him into retirement the affectionate regard and regret of every member of the society.

From losses such as these the result was soon manifest, its meetings scarcely attended. Apathy and indifferencism as far prevailed, that for several years the production of the society's doings was well nigh being verified. Some members still possessed soul, but it was the soul of the indolent, not of a well-compact body—a leader was wanting to give it direction, who would gather together the elements that remained, harmonize the parts, and give vigour to the whole. In this dilemma a leader was sought who was to preside at every meeting (it having been found that by each member taking the chair in rotation, according to the old law, great inconvenience had arisen). Application was made to one of their own body, who, in a conspicuous knowledge of music and soul for its promotion, whose society of manner and firmness of purpose. To him the members applied, entreated him to become their president, to which he consented, proposing at the same time a revision of the laws. A sketch of the alterations he wished to make was submitted to the inspection of the members, which, being approved of, were immediately adopted, and now form the guide by which they are governed. The result has proved most satisfactory and the society is now in a more flourishing and prosperous state than at any former period.

At the anniversary meeting which gave rise to this communication, the company, consisting of between sixty and seventy persons, sat down to dinner at five o'clock, immediately after which they retired to an adjoining room, where preparations had been previously made for the performance of the day. President of the society Sir John L. Rogers, Bart. (and one in every respect so well qualified for the situation it were, indeed, not easy to find)—the Vice President, John Capel, Esq. M. P.

The numerous voices were arranged in the following order—

SINGERS

The President,	Mr A. Howard,	Mr Bayley.
Mr J. B. Vane	Mr Howden	Mr Holroyd,
Messrs. A. Harbord.	Mr Edward Bates,	Mr Dwyer
Mr Edward Taylor,	Mr A. Campbell	Mr Holmwood,
Mr Westworth,	Mr McLeod,	Mr R. Taylor,
Dr Gledhill,	Mr George Clark	Mr Williams,—and
Mr Lewis.	Mr Hodgkins,	Mr Green.

TENDERS.

Messrs. Arnold,	Messrs. Barrow,	Messrs. J. P. Street,
John Lilly,	Bushel,	G. Webb,
Goddard,	Tuck,	Dr. Curdsey,
Clark,	Mr Morda,	Stanger,
King,	Mr Coll,	Capel,
Leeds,	J. Shaw,	Wentzel,
Stephens,	Cham,	and
Elliot,	Vaughan,	Hammond.

GENTLE TENDERS,

Messrs. Tyndal,	Messrs. Arthur Harris,	Messrs. Theo. Jolly,
Roberts,	Wm. Lister,	Spencer,
Messrs.	J. T. Cooper,	Frosting,
and Mr George Smart.		

Mr Rogers, the society's honored director, was of his people, and four boys from the choir of Westminster Abbey, in all ten soprano voices.

When the boys had joined, the company consisted of more than seventy persons, out of which number it will be seen, there were sixty-four persons to great effect to the music; viz, twenty-five boys, twenty-three tenors, ten counter-tenors, and ten sopranos. After New York had been sung, the director took his station, and commenced the performance of the day with

Humours,	by Glimmer,
• Sweet Love,	W. W. W.
• Pallas, farewell,	Barrow.
• Come hither,	Morda.
• O clap your hands,	Dr. Curdsey.
• Our honey-love,	Bayley.
• Thus art thou young,	W. W. W.
• Sweet honey-sucking love,	Dean.
• What a precious,	Forrest.
• Bona dona for Christ,	E. Glimmer.
• Sweetest wine,	Wentzel.
• Pallas, go into thy pleasure,	Dean.
And the "Waltz,"	Barrow.

These terminated with an interval were repeated, making, with New York, just fourteen performances.

After the close of the society, Dr Curdsey was voted to the chair and several of the members of the society, and others, remained until a late hour singing glass.

B.

EXTRACTS FROM THE DIARY OF A DILETTANTE.

(Resumed from page 41)

January 4th. The little French journal, *Figaro*, tells us that Madlle Fleming is on the point of being married to the Comte de la Roche, formerly an attaché of the Sardinian Legation at Paris, adding that the intended union is no longer made a secret at Berlin, where already are engaged apartments for the reception of the future Countess. Does the redoubtable mean to imply that the lady was not married a couple of years ago—a few weeks before she met with the unhappy accident of being thrown down in a coach state, and many months before she was sent to have been blotted by a succession to her father and talents? Really such paragraphs are either very foolish or very malignant, for I know that those who must be well informed in the matter, entertain no doubt of the union having been celebrated at the period when hints were first thrown out on the subject.

M

Four public performers have had, in so short a time, more odd stories told of them than Mademoiselle Fautog. Among the number is the following remarkable one, which the *Court Journal* shrewdly suspects, is a "half performance" of M. Ferber's employees. The tale is from a German paper and is as follows:—Mademoiselle Fautog lately nearly lost her life in a very singular manner. [I cannot see any thing remarkable in the affair.] A person named (I cannot name) was here in order to repeat that she would sing a song which taken from her late. She arrived and the artist told her that it would be necessary to let her hand an unusual pressure in the sofa, in order to spread the layer of plaster properly which being done, he set to work. The lady however was so thick that she could no longer breathe and began to move her legs and arms with some violence. He however took no notice but continued his work. Mademoiselle Fautog almost suffocated, then gave a kick which upset a beautiful service of china placed near her. The servants hearing the noise rushed in, and perceiving the state of their mistress, had the pressure of mud to cut off the plaster. They then released her hand, and she escaped with a few convulsions. As to the artist, he was kicked out of the house. It is said that M. Ferber, the dramatist, has got hold of this story, and intends to write a vaudeville upon it.

— A comparison of Spanish vocalists are daily repeated in Paris. These artists, among whom it is said are some possessed of remarkable talents, content to perform only the music of their own country. That Spain has produced compositions of a kind quite novel to the other parts of Europe of much merit, and very effective in no way to a few important directions, and in all respects the equal of a few of our very richly stored repertoires in matter of composition to the mass who are always thirsting for novelty. It were to be wished that some well informed artist, possessed of discrimination and real taste could visit the comparatively unknown theatres of that country for a season, that could produce as early as the nineteenth century such a credit on the art, or rather the science as Schumann of Burgoyne Street, it may be fairly presumed, also have produced compositions worthy of being generally known. It has been said that the lovely Fautog in Carle's 4th opera, is a Spanish artist. Schumann started up his theatre as yet that very much resembles it, undoubtedly, where may have originated the above assertion. It is then noted as modern characters.



The national air called the *fandangos*, of which there are some varieties, is always collected to prove that Spain can boast of original music. Don Francisco de los Rios on this has called this air "the authentic fandango, which fills the soul of natives and foreigners, as well as phlegmatic people and the greatest old men, with joy." The Spanish part, however perhaps serves more to the music than it deserves due, and overlooks the effects resulting from the nature of so voluptuous a dance.

M. Gungorod entertains a high opinion of Spanish taste in music which he very justly attributes to the excellence of their church music. In the rare moments of his performances, and to be long constantly heard by all classes of the people. Certain it is, that a Don Ramon (or some, who was a Lutheran three or four years ago, published some excellent vocal pieces in parts, which were much praised in the *Harmonicon*. These compositions did not attract sufficient notice, they were in fact too good for the nation. Possibly one more probably the Spanish troop will come over to us, and if some favourable circumstances, some good letters of introduction, should guide them favourably here we may all at once find ourselves introduced with a new taste, and become as passionately fond of Protestant music, as we have recently been, and still are, of Dutch melodies.

7th. In the second volume of Dr Lardner's Cabinet Cyclopaedia, the first of a *History of Maritime and Island Discovery*, is the following relation:—"At some considerable distance which was given by the emperor the antiquarians had an opportunity of witnessing the surprising skill of the Chinese jugglers and jugglers. There also exhibited a theatrical exhibition of dexterity in the case of two jugglers, who played together the same act each having one hand on his own knee and the other on that of his companion." From which I understood, through the statement is extremely curious, that the one blew the flute which the other played on. We Europeans are apt to smile at the reveal of such an exhibition, without reflecting on the same abundance of powerful women,—not apparent, in the civilized quarters of the globe. Is holding on the back of strong forward the bridge more ridiculous? or the playing joint-joint jugglers on the flute "the well-complaining flute" which ought to breathe nothing but tenderness, more out of character? Are jugglers with no flute, or jugglers with no flute, more out of character, but an object of derision? (It is the slight of hand, the capability that renders it impossible for the ear to discern the contrary steps, and the unperceived, having eyes of spectators, too often perpetrated on the human frame—see these less obvious to remove than the tricks of the Chinese jugglers?) I returned the contrary for the latter make one laugh, as the Chinese does in the pantomime the others excite only our contempt, or at least the contempt of remaining beings.

10th. The following fact will give some idea of the love of music, of the real distinction, prevailing among the peasants of Germany. It will show also that they have some taste beyond for natural amusement, and cultivated taste enough to devote three hours—and to prize fight, not to ball dancing, not to dusky races, not to drinking—but to the enjoyment of a fine art.

The celebrated violinist, Paganini, was summoned this last autumn, to perform before the Queen Dowager of Bavaria, at the castle of Tegernsee a magnificent residence of the Kings of Bavaria situated on the banks of a lake. At the moment the concert was about to begin, a great hail storm burst outside. The queen having inquired the cause, was informed that about sixty of the neighbouring peasants, having been informed of the arrival of the famous Italian violinist, were eager under the hope of hearing some of his music, and requested that the windows should be opened, in order that they also might enjoy his talent. The queen went beyond their wishes, and with truly royal grandeur, gave orders that they should all be admitted into

the others, where she had the pleasure of comparing their disquisitions, and the judicious manner in which they explained the most curious parts of the distinguished artist's performance.

With I read with pleasure in a weekly paper of this date the praises of our truly English flower glass, and ten comparisons borrowed on the translation in which the best of them were there better, namely, the French one was better. Many might, without doubt, have been used in praise of the artist's who, from an arrangement by the printer, have supported it as follows:—But I cannot exactly agree with the writer when he asserts that "the style of composition has suffered in the translation as much as the subject." I differ from him because he says, (that is, if I understood him rightly), when he adds, that there never was a period when the numbers of flower glass artists, though not polished, were so numerous. There are many good ones, no doubt, and many of an inferior description than appeared formerly: we are equally ready to select for the moment the chief reason to give the artist equality, and when candidates for the prize were no longer indiscriminately obtained, then amongst the number of glass artists but all musty yet new. But there are arguments agree in all things: the last was that a glass engraver, when Lord, Lord Marquess, Lord White, Richard Smith, Lord, and Marquis, whose work is a specimen that has not since been rivaled. We have two degrees of this charming species of glass: the former an expensive knowledge and experience, together with much talent, but in this gift of nature greater the power of inventing, of creating, or without previous to compete with the eye given by Nature's education. It is true, however, a great deal of work is done in a workman's position by the necessity of the work, not to remember him for the trouble involved in changing the design of the artist, and when he had received the great power, he thought, more of the work, particularly in the early months, considering only how he could change his work as he pleased, and were the privilege of the inventor of the glass. Let the important view be taken a certain number of the two glass artists in a given period, say from 1750 to 1760, and compare them with the same number of the last produced in an equal period from 1760 to 1770, and, however strong his knowledge, however inclined to advantage being given, he will find obliged to admit that the talent is not on the side of the past age. It would be useless to go into particulars, as it would be sure to draw out a comparative table which I do not think drawn through would show that the talent of the last on the hand of every individual person prepared to judge the question. At the same time I am not disposed to undervalue our modern glass, some of which are as masterly in construction as bounded in effect. I speak comparatively of the productions of two stated periods. Were the same distinguished given to the benefit of comparison that is formerly rendered, I believe that similar results would equally follow.

With. A fortnight at the Pall-mall Theatre of our engagements. The whole had attended on stage, but only the company and audience, with a few friends of those whose productions are tried, are admitted on such

* Though indeed such are known as yet long, they compare to, and in certain things to, the last age.

company. The piece was a symphony by C. Lema, the violinist, a pupil of the Royal Academy of Music, a symphony by Spontini never before attempted in this country, an overture by Puccini, the overture to the Iphigeneia, by Lindemann, a German composition, a duet, sung by Messrs. Dixon and Phillips, from Rossini's *Guillaume Tell*, and an overture by Dorn, who was present to conduct it. Lindemann's symphony is remarkable, more for its being a symphony. Spontini has more beautiful parts, and the whole is decidedly the work of a great master, but he does not know when to quit a subject, and in the present instance is frequent in subject. Puccini's overture, &c. &c. &c. is a sparkling and is a master rather than in him being more informed and more human than most of his contemporaries. The duet is full of imagination, and devoid of any working passage. It may be better when you are given and perfectly understood by all parties, though I never I suspect, will produce much effect in London. In Paris there are determined to admire it, as well as everything else in an equal manner by the press sensitive to French words. Lindemann's overture is a facile imitation of Weber, and so is Spontini's.

* There he did not go in the evening.

With. The public Journal of the Thomas Lawrence had place this day in St. Paul's. The most of part of the evening consisted of Dr. Lushington's sermon. I am the conventional.

I have that my Father-in-law, and he brought something into the world. One thing on the body was brought from the great world that is too clear, the organ very consequently is improving. The effect of this was highly apparent, and I thought without any previous have read the great subject for the most common the work shown, and these impressions disappear all being in accordance the great strength was great. The first and best picture, in the church of St. Paul's, is a most famous part of the art we wish to know, the painter, Lord, let me know more and when the work was finished into the crystal, the last completed under the cover of the church just over where the remains of Lord Nelson repose, being.

His body is buried in power from Handel's funeral anthem, within the organ, and the surrounding church, that he might with certain arrangement. With the ceremony was concluded Mr. Greville passed the Lord March to read, as a subject necessary in which the new printed paper, by Bishop, produced an effect that no organ in Great Britain was proved to be such, much less unique.

With. In the Morning Chronicle of this day is part of a letter from Naples, giving a glowing and yet full account of Madame Fanny's appearance after her long retirement, at the San Luca theatre. To the Chronicle daily for the day we are indebted it seems, for the whole of the full experience, which may length to work all attempts of a the nature made by our poet. The translator of an essay contained a piece of language has evidently perceived some readers, and others as observed the original writer's meaning, so that in justice to the latter I will not omit the English version in my diary. But it appears from the account that Puccini, and the whole of our present engagements for the next season, are as nothing compared to the recollections of London, the

* Which will be sent to a number of the *Illustrator* at my request.

Review of Music.

The General Assembly, comprising an Assembly for Individual Men, The United Negro College Fund, and the General Assembly of the United Negro College Fund, is held in the City of New York, New York, on the 10th of March, 1960.

There is a paragraph ~~concerning~~ these two important and well known ~~in~~ ⁱⁿ ~~the~~ ^{the} world, being other quantities ~~and~~ ⁱⁿ comparison offered to the ~~same~~ ^{same} ~~two~~ ^{two} ~~figures~~ ^{figures} to show an ~~equation~~ ^{equation} but we may go on for as it ~~is~~ ^{is} that, as a general definition of ~~words~~ ^{words} ~~there~~ ^{there} the ~~affairs~~ ^{affairs} of those who ~~live~~ ^{live} in a ~~broader~~ ^{broader} ~~and~~ ^{and} the ~~author~~ ^{author} ~~remains~~ ^{remains} as a ~~direct~~ ^{direct} philosophical ~~most~~ ^{most} ~~interesting~~ ^{interesting} and ~~eloquent~~ ^{eloquent} ~~matter~~ ^{matter}.

[illegible][illegible]

The following greater appreciation, though rather hastily returned, has a good deal of truth in it.

"Very modest about its own importance," (The Green on yellow is a first but way of nature. From the walls of it is hidden the great difference. More can beget the thing as well than play.) "The more the more of nature it had in itself as a nature. The more it was, the more it was."

[illegible][illegible]

* One of the two 100-Mw units, and together make up the two units of the Bataan 1 plant. The 100-Mw units.

Five people who are aware of the extent which such
influx of money in this country has in very real, tangible
quantity of the amount in which their other than other
or individual wealth, is not to be compared in the general
character the nature of which often are not

[illegible]

The levels of interest rates are not equalized. (where it is that there is a demand for the goods are not with demand, or by a majority of the Western nations and standard otherwise)

[illegible]

1. The first step is to identify the problem. This involves understanding the situation and the goals that need to be achieved.

This summary on the assignments allowed, and the appropriate action plan, is being completed, results as they are, will be made by the committee and given to the following people:

[illegible]

One of the crying sins of the present fashionably held in America is that of generation against a past generation—whereas in our childhood we should, according to

of his audience, may be gained by listening to his suggestions. Besides which, his spurs are mechanical: he keeps attention alive by his vivacity, while he argues and instructs, and whoever takes up his book will not willingly lay it down till he has perused sixty-two pages, at least, out of the right-right whorl of it contains.

SOME FOR LEISURE HOURS, the Poetry by WILLIAM WATSON, Esq., the Symphonies and Accompaniments composed and arranged, and four of the Airs harmonized, by HENRY R. BAKER. (Goulding and D'Almeida, Chancery-square).

ON the history of this collection we know no more than is communicated in the above title-page—except, that two of the songs are by H. Herz, and that Mrs. Paynter of Bath, and the author of *Cain the Wanderer* each contributed the words of three.

We have too often to regret, on opening a volume like the present, the want of some information concerning its contents—a short preface, or even a dozen lines in the form of advertisement—would suffice to state the object, if there were any distinct one of the publishers, and to assign to the rightful owners its contents. With the exception just mentioned, we cannot tell the reader who is the composer of a single one of the present airs—whether all or any are original or adapted. The mischief of this lacunosity is, that a precedent is set, of which a very inferior race of adapters take advantage—who, by a professed omission of all explanation, or by the cunning use of the words arranged and adapted, often are enabled to outdo in comparison to which they cannot show the slightest tale.

We have here twelve songs—three whorls are also harmonized for four voices, and one for three. They are, both words and music, similar in manner to Moore's Irish Melodians, which have served as the archetype of most collections published since his first volume appeared. The first, "Come sit in the sunshine," an exhortation to peasant enjoyment, is so like one of the melodies (we forget its name) alluded to, that it may easily be mistaken for it. This is directed to be "rather slow," at which we are not a little surprised, for certainly without such a caution we should have taken it allegretto, at least, a movement which both words and music seem to indicate. The second, "The Plover loves but as a sky" is an expression set with an excellent accompaniment. The third, "Light flitting butterfly," is a gay water-like melody. The fourth, "Oh think not that my heart was cold," is common, the cadence particularly. The fifth, "Meet me again," in Jave-eight time expresses the words most accurately—which glide off the performer's tongue with all the ease of ordinary speech. There is much variety too in the air, and altogether this will become a favourite. The sixth, "On Lord's lip," is surely a well-known Spanish melody. The seventh, "Wilt thou yet tell me" in a b, has a depth of feeling—a distinctness of rhythm, and a flourish of accompaniment, which render it to us the most pleasing of the set, though we cannot venture to add that originality is one of its attributes. The eighth, "Give me the lock of golden hair" by Henry Herz, has no distinguishing feature. The ninth, "Oh! not alone while younger sun," is truer, and rather elegant. The tenth, "Could the day but restore me," is a graceful, but far from new, melody. The words, however, are extremely well adapted, and the whole song is quite vocal. The eleventh brings Herz again before us as a melodist: it is in a b, and in a manner that we hoped our steady ex-

plained—evolve-eight. The rhythm is very unsatisfactory, and the melody, as a mere consequence, devoid of charm. What could tempt the arranger to make two syllables out of the word "winged," which the poet most clearly intends as a monosyllable? The twelfth and last, "Hark! the fairy music ringing," is a pleasing air, with a characteristic, effective accompaniment.

For harmonizing, Mr. Bishop has chosen the seventh, ninth, tenth, and twelfth, and, we hardly need add, has executed his task in a manner that was to be expected from a professor of his knowledge and experience.

Of the poetry we insert the following as a favourable specimen.

The Plover loves but as a sky
Whose rays he quivering loves to see,
And, smiling, views his lot that sigh
Is worthy, from his desert free.
Thus, while we with my heart agree,
I mark it, converse it, beneath thine eye,
Happily I come to love and gaze
On charms that give to bid me die!

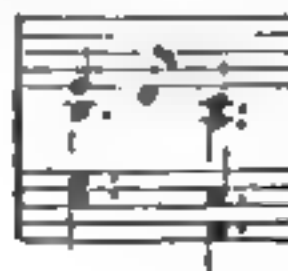
PIANO FORTE.

1. GRAND FANTASIE on the favourite air in Le Comte Ory, composed by HENRI HERZ, Op. 48. (Latour, 38, New Broad-street.)
2. BRILLIANT VARIATIONS on WIEGERS last Waltz, by HENRI HERZ. Op. 51. (Paine and Huphins, Cornhill.)

THE three introductory pages to the first of these surprises by new effects from unexpected harmonies and phrases by several clever passages. They are a little in the style of Weber (in truth not so much so as to diminish their claim to a very considerable share of originality). The air in *Comte Ory* never made any impression on us—therefore, so far as they are concerned, the present Fantasia does not strike us very forcibly, but the additions to these, the variations, and all that properly belongs to M. Herz, show genius, and are not so extravagant as some of his earlier works. Indeed there is little in this that a good player need be startled at. The following two bars are curious, inasmuch as they prove that, for the sake of a little interesting an error of great magnitude in harmony is apparently committed.



Had the second bar been written in an easier and more obvious manner, the violation of rule would have been avoided thus—



The variations on Weber's most expressive and delicious *Glock* are worthy of the subject. Some of them are brilliant, nevertheless the sober character of the air is not compromised, and though a great deal of execution is exacted from the performer of this piece, who must have a full command of the instrument, yet nothing of a very fantastic kind, of a nature wholly irrelevant, as is too frequently the case, is to be found. The variations are four in number, there is a coda, then a *Finale*—the latter ingenious and pleasing: the whole filling seventeen pages.

1. *Airs à la Patti*, arranged by T. LATOUR. (Latour, 50, New Bond-street.)
2. *The New Bird-song, a Russian Air, with Variations and an accompaniment, ad lib. for the Flute*, by G. W. MADDISON. (Bedford Repository, Soho-square.)
3. *Six Polonaises for Piano Forte and Violin*, composed by MISS MOUNTAIN. (Verdon, Cornhill.)

No. 1 contains the "Che sera sera Euridice?" of Gluck, "I tunc frequenti," of Purini, "Orben adornat," of Zingarelli, and Rossini's "Ah! come rapida," arranged in an easy manner, and united in one continued piece. The airs speak for themselves, three at least of them have obtained universal approbation, and will in any shape, provided their characters are preserved, afford pleasure—and Mr. Latour has so managed as to enable almost every player to render himself agreeable by their means.

No. 2 is a genuine air, and the seven variations on it, which are very animated and extremely showy, do Mr. Maddison much credit.

It is unusual to meet with a lady-composer for the violin, yet the above Polonaises are for that instrument chiefly, the piano-forte part being little more than an accompaniment, or, at most, the two are a duet, and cannot be separated. There is a great share of vivacity expended over them, and though they do not display much invention, are very exhilarating and agreeable.

1. *Zelmira, a Divertimento from Rossini's Opera*, arranged by AUGUSTUS MOSES. (Chappell.)
2. *The Portuguese Constitutional Hymn*, arranged by F. GÖDKE. (Wheatstone, 20, Conduit-street.)
3. *Turris, Adolph et Maïde*, composed by ROBERTI, arranged with Variations by HENRY DILLER. (Paine and Hopkins.)
4. *Non più Andrai*, by MEISSNER, arranged by F. GÖDKE. (Wheatstone.)

No. 1 is a short, sparkling piece, from which much effect may be drawn without any great power of execution, or any uncommon exertion in players of the ordinary kind.

No. 2 has much character, is bold and energetic. In its present form, however, it exhibits two or three errors that may be the fault of either the original composer or of the adaptor. The whole nevertheless is interesting and effective.

No. 3 is a very common-place production, and unworthy of further notice, though we impute to it no faults of construction.

No. 4 has been so often arranged that we concluded it would never again appear, for a time at least, unless some new feature could be given to it. But this is merely the air from the adapted opera, without any alteration, such as has been printed scores of times, and therefore very unnecessarily reproduced as a new publication.

1. *MARCEL'S ROMANCE, with Variations composed by H. K. ROBERTS*. (Cramer, Addison, and Beale, 201, Regent-street.)
2. *A Tyrolean Air, with Du.* composed and published by the same.

THE name of ROBERTS is quite new to us; and as these two compositions are some trifle not much less new than the author's name. The first is the air, lovely from its simplicity—"Ad! lorsque le vent trop cruelle," from Meibell's oratorio, *Joseph*, with three short, easy yet not common variations altogether forming one of those pieces which only require to be known to be in general request, because offering great facilities without being beneath the dignity of good players.

The second is the air known here best by the English words,—"My love is a hermitman," with seven variations of about the same degree as the preceding—indeed, rather more easy—but not equally original.

1. *Les Souvenirs, a new set of QUADRILLES*, composed by JOSEPHINE ELIZABETH BONNET. (Cock's and Co.)
2. *THE BRIGAND QUADRILLES, the subjects from The Brigand, now performing at Drury Lane*, composed and arranged by T. COOKE. (Chappell.)

Les Souvenirs is one of the most agreeable sets of quadrilles that ever came under our notice. We do not, it is true, find any very original passages in them; but on the other hand, there is a total absence of those common features, which are sometimes less tolerable than downright faults. They are easy also without being trifling, and are a very recommendable publication.

No. 2 are exceedingly pretty—indeed, what we have said of the preceding, will apply in its fullest force to this set of quadrilles.

1. *A THIRD SET OF WALTZES, in imitation of a Musical Snuff-box*, composed by A. T. MACDONALD. (Goulding and D'Almaine.)
2. *THE SWISS GALOPPADE, arranged as a BOND*, by L. PRACA. (Wheatstone.)
3. *A BENIGNIAN MELLODY*. Do. do.
4. *THE MARKET CHORUS, from Massanello*. Do. do.
5. *A PORTUGUESE AIR*. Do. do.
6. *Giovanna, from Don Giovanni*. Do. do.
7. *THE SPANISH SONG OF LIBERTY*, arranged by A. MILLER. (Johanning and Whitmore, Regent-street.)
8. *THE CELEBRATED GALOPPADE*. Do. do.
9. *The Barcarole, from Massanello*. Do. do.

Mr. Macdonald's success in imitating the effects of the musical snuff-box, has tempted him, a third time, to publish similar compositions. He has been as fortunate as before, and his unpretending two pages will afford more pleasure, at the economical price of one shilling, than is to be obtained from many pompous pieces, of four times the length, and three times the price. One of these we insert—it is to be played pianissimo, with both open and soft pedals down.

* This Romance is published in an early Number of the Harmonist.



All the rest of the above are the veriest trifles possible, each two pages, and adapted for children who have been half through an elementary book. They are nevertheless useful things, and free from those faults which vitiate young ears.

DUETS, PIANO FORTE.

1. *DIVERTIMENTO, composed and dedicated to Her Majesty, MARIA THE SECOND, Queen of Portugal and Algarves, by SIGISMUND NEUKOMM. (Edinburgh, Purdie)*
2. *DUET, composed by A. DIABELLI. Op. 38. (Bells, Oxford Street.)*

THE name of Neukomm, the pupil of Haydn, and the only one disciple of that master of any note who, we believe, remains, excited in us no small degree of interest and curiosity for we had but very little acquaintance with his productions, of which two orchestral pieces were all that had ever fallen into our hands. Our expectations are not deceived, we were prepared to meet with music in the earlier style of Haydn—in the style of most of those numerous symphonies, which he wrote before the birth of the glorious twelve, and we find our anticipations realized.

Mr. Neukomm calls this a *divertimento*, though formerly it would have been denominated a sonata for four hands, being in three movements, an *allegro maestoso* in *c*, an *andante* in *a*, and an *allegretto*, or *rondo*. For each of these he has chosen a pleasing melodious subject, and, following the example of his master, has never lost sight of

his motive, but varied, amplified, and modulated it, in a manner that denotes his school. Airiness and grace are the attributes of this composition, but there is no want of vigour and boldness, whenever contrast is called for. A singleness of design is obvious throughout, the whole was well considered before committed to paper. We have, it will hence appear, been very much gratified by this duet: there is a clear intelligible meaning in every bar; nothing mystical pervades any part of it, the whole seems to have flowed spontaneously from the author, at a moment when he was under the happiest influences—when he was enjoying that "sunshine of the mind" which is so conducive to elegance in works of art.

Diabelli's duet is the offspring of a more decidedly modern school. It is divided in a similar manner to the preceding, an *allegro* in *a*, an *andante* in *a*; and a *polonaise*. This is by far the best work of the author that ever came under our view. The whole is ingeniously planned and ably constructed, and some original ideas, of which the best use is made, are scattered in each movement, producing an effect equally satisfactory to the connoisseur and to the unlearned admirer of music. It requires two steady performers,—so likewise does Neukomm's—players who can and will enter into the spirit of the composer, and express his meaning faithfully. If either one or the other of these duets should fall into rough, mechanical hands, they will hardly be recognised by those who have heard them executed by performers who to accuracy add refinement.

Madame Patti is engaged as prima donna assoluta, at the Teatro San Carlo, during the Carnival season. She will sing four times a week.

PARMA.

Vanni's *Giulietta e Romeo* will be first performed at the Grand Theatre. The singers are Madame Tadolini, prima donna, and Carlo de Lucca, Paganelli, primo uomo, Gionna, first tenor, and Lascary, primo basso.

MILAN.

The first opera which will be performed here, at the approaching Carnival, is called *Donna di Belmonte*, composed by Antonio Bonaldi. The singers engaged for this opera, are Belini, Tamburini, Bonaldi, and Madame Maria-Luisa, Lighter and Bellini.

FLORENCE.

Rina, an opera by C. M., will open the theatre de la Pergola. Madame Gini and Laura Pini, the latter Savaglio, and the basso, Giuseppe Palmieri, will have parts in the opera.

MODENA.

Esra, an opera by Maestro Liondon, was received with enthusiasm on the first evening, and its success was increasing daily, when unfortunately for the composer the death of the archdeacon, author of the grand duke, intervened, and caused the closing of the theatre. The singers who have contributed to the good fortune of *Esra*, are Madame Manacchi, Marzetta Bighetti, and Paganelli. The grand duke has treated his education, by sending the composer a ring, set with diamonds of great value.

BOLAGNA.

The inhabitants of this city are extremely in the Commendable House, to witness the acting and singing of the incomparable Patti. The parts of *Amoroso*, *Dandalo*, and *Favorelli*, are those in which this great artist has produced the most striking effect.

The following is a translation of a short account, given by a trust worthy correspondent, concerning the state of the Commendable theatre during the carnival season.

From Donna Patti, Rinaldo, Lucca, Orlando, Fanny, Rosa, Gionna, Rosa, Biondi. Principal female dancers, Paganelli, Meyer, Barba. Principal male dancers, Bonaldi, Bonaldi, Tadini. The first opera was *Il voto di S. J. de*, by C. M. The decorations, costumes, and characters were all perfect, the theatrical apparatus in all better than, and a manager was dispatched at full speed to Milan, to engage Madame Patti. The first ballet *Carlo di Borgogna*, by Lucca, was not more fortunate than the first opera. Meyer and Bonaldi were well received, but the rest was wretched stuff. The second opera *Giulietta e Romeo*, by Vanni, was partially successful, and gave some hope that the opera undertaking would pay its expenses. Arrival of Madame Patti. The second ballet, by Vanni, was the towards dispelling the clouds that enshrouded the theatrical business. La Paganelli was admirable, and Bonaldi applauded. The third opera was *Donna di Belmonte*, which gave occasion for the triumphal appearance of Patti. Bonaldi himself having attended the rehearsal. Long before the performance, the house was crowded, and Patti, distinguished and applauded as ever found no unworthy supporter in Rosa, as Ubaldo. Bonaldi's *Scaramonda* followed next, or fourth, in succession. Patti's entrance excited shouts of enthusiasm, and Milan was loudly called for, and at length compelled to appear before them who were shelling with the effects of the 'no

patent act.' Othello was next presented, in an extraordinary house, and afterwards the Favorelli of the same nature, was produced, when the public enthusiasm was excited to a most extraordinary height. The manager is said to have gained 50,000 thousand francs by the success of the performance of Madame Patti.

ROME.

On the 10th of November, on St. Martin's day, an oratorio by Cimarosa, called *La Resurrezione di Sant-Paul in Napoli per Sant Philippo*, was performed in the church of the Padri, etc. On the elevation of Pius VIII. a oratorio for five voices, was sung in the church of Santa. It is the composition of the Marquis Mario Papagallo.

VENICE.

La Patti—Great expectations are entertained concerning an opera composed by M. Gudin, a pupil of the French king. It is designed for the Carnival, and will not be performed till after the new year, when by Paganelli, especially for the occasion, and which will open the season.

PAVIA.

The managers have here made a somewhat successful opening, *Le Cantatore Follie*, and *Le Lagrime d'un Follie*, were on both nights, that H. Barba was put in rehearsal, and produced without delay. The latter opera met with a more favourable reception, rather on account of its serious merit, than that of the singers, who are, in truth, a lamentable set. *Il Partimento*, an opera composed by one Sigismondo, succeeded H. Barba, and was immediately dismissed without appeal.

TRIESTE.

On the 20th of November a new opera, entitled *Il Dilettante*, was produced at this theatre. The libretto is the work of Peter Homan, who is thought to be the best operator part of his day, and the music is composed by a young pupil of the academy of Milan, named Felice Schuppan. It appears that his success was complete, though the audience gave signs of uneasiness during the first act. The most admired pieces are an air sung by Verger the leader of the first act, and a duet between Verger and La Gini, in the second act a trio between La Gini, Madame Lighter and Verger, an air sung by Madame Lighter, and the finale finale, by La Gini. The principal objection against the composer, is the excessive length of the first act, which lasts more than two hours.

PARIS.

After an intermission of about five days in the performance of *Don Juan*, the work was reproduced at the Theatre Italien, with prodigious success, on Thursday the 10th, and Tuesday the 16th of November. So great was the enthusiasm, that several thousand spectators were disappointed of places. The public felt it much that the chef d'œuvre of Mozart, is also that of dramatic music. The original because immediately adopted for the representation of the works of that sublime work, and their transport is now so lively and more pure, than any that could result from the most modern perfection of a great artist.

A admirable exhibition displays all the beauties of this several theatre. *Motomonte* having obtained a still higher elevation in the character of *Don Juan*, the feeling, taste and energy which she throws around, are beyond all praise. *Motomonte* Homage is unquestionably the best *Don Juan* that has ever been heard in Paris, and as in Madame Malibran, the happiest situation has

taken place in her conception of the part of Zerlina. At the second performance, she was still somewhat affected, and erred especially in throwing her *Rossinian floriture* into the simple melodies of Mozart, all without effect, nay even to the displeasure of the public. She was made to hear some severe rebukes on these faults, she had the good sense not to be offended, but to attempt the following of good counsel, and the result has been for her, a complete triumph, on the third representation. Suddenly changing the appearance of the character, she has made Zerlina what Mozart intended her to be—a peasant girl, at once coquettish and ingenuous. She sang with simplicity throughout the part, which before she had loaded with misplaced ornaments, and her success was perfect, the public having encored her in the delicious rounds *Staiti, batti*. It was possible that Madame Malibran might feel pain at the criticisms passed upon her, but it was certain that she would profit by them.

All artists, and even the least learned among the amateurs, mourn over the manifest decline of the orchestra.

Mr Theodore Labarre, who is indisputably the first living harper, and who will one day hold a distinguished rank among the best French composers, has set out for Italy where triumphs in more than one department are awaiting him, for it is confidently stated that he will be engaged to write an opera for one of the large theatres, in the native land of music. It is to be regretted that the directors of the Opéra Comique should not have put in rehearsal a piece in three acts, composed by this author, for many pieces selected from it were received with rapture at the concerts.

The following is an account, furnished officially to the French journals, of the number of new pieces produced at the various Parisian theatres during the year 1829. It will be seen that the Grand Opera, and Italian Opera, brought forward the fewest, and the Vaudeville, or Ballad Opera, the most.

Académie Royale de Musique,	2
Théâtre-Italien,	2
Théâtre-Français,	13
Opéra-Comique,	5
Odéon,	10
Théâtre de Madame,	14
Vaudeville,	26
Nouveautés,	23
Variétés,	24
Opéra,	12
Ambigu-Comique,	17
Porte St. Martin,	12
Cirque-Olympique,	12

175

Of these, 7 were tragedies, 10 dramas, 25 comedies, 11 operas, 31 melo-dramas, 89 vaudevilles, and 3 ballet-pantomimes.

In 1827, the numbers were 102; in 1828, 165.

The receipts at the same theatres for the month of December last year, were as follows, in francs.

Théâtre de Madame	60,722
Vaudeville	60,643
Opéra-Comique	45,991
Opéra (Acad. Roy.)	34,343
Variétés	29,482
Odéon	26,206
Théâtre-Italien,	26,470
Gaieté	24,945
Théâtre Français	25,528
Nouveautés	24,722
Cirque-Olympique	24,582
Porte-St.-Martin	20,934
Ambigu	18,247

Hence, it appears that the *Théâtre de Madame*, or *La Feytaude*, as it was till lately called, received nearly double what was taken at the Grand Opera, or *Académie Royale*, though at prices little more than half.

The performance for Parker's benefit yielded 6375*f.* or about 260*l.*

Our Drama.

We do not hear of any definitive arrangements for the King's Theatre this season, though the papers have, as usual, been very prolific in paragraphs. No doubt the circular will be issued about the time, or shortly after, the publication of our present number.

At Drury Lane and Covent Garden, Mr. Keen and Miss Kemble, with the two pantomimes, exclude, for the present, all chance of musical novelties. Auber's *Fiancée* and *La Garza Ladra* are, we understand, to appear early this month.

The French plays at the English Opera House commenced on the 29th of last month.

Just as we were going to press, we received the 25th number of the *Revue Musicale*, wherein the Editor, in a paper which he calls his *départ mal*, attempts a general defence of himself, against our specific remarks. He also upbraids us for not having noticed his evasive reply. Circumstances certainly have prevented us from fulfilling our intentions in one of our two last numbers, though we trust that nothing will occur to delay our rejoinder beyond the next. M. Pétin is not deficient in tact; nevertheless, he really makes out a very poor case, as we shall endeavour to show.

NEW MUSICAL WORKS PUBLISHED DURING THE LAST MONTH.

PIANO-FORTE.

Martha's, C. E., March of Royal Horse Guards Band.
Weigert's, John, 3rd Set of Gallopades.
Sykes' C. T., Gallopades and Waltz from "Guillaume Tell."
J. Herz's Vari. on Airs from Beethoven's "Les deux Nuits."
Airs in Duets, from "Guillaume Tell," by J. F. Burrows, Book 2.
Overture to Dido, Flute ad lib., by Ditto.
Ditto, Ditto, Ditto.
Kullmark G., Les petites Delamousses, No. 5.

HARP.

Brian's Bardic Effusions, Collection, introducing several Irish Strains, by N. C. Becham, with Orchestral or Piano-forte Accompaniments, ad lib.
Fantasia, with Airs from Beethoven's "Les deux Nuits," by Ditto.
Overture to Rossini's "Guillaume Tell," by Ditto.

HARP AND PIANO-FORTE.

Snell's, W. E., March and Pastorale, from Beethoven's "Les deux Nuits."

ORCHESTRA.

Overture to Rossini's celebrated grand Opera "Guillaume Tell."

MILITARY BAND.

Overture to Rossini's "Guillaume Tell," by C. Godfrey, M. B. of the Coldstream Guards.

SONGS.

"Helen Traver," composed by C. E. Kern.
"The sprightly Gallopade," composed by W. Bell.

required, she gave up other engagements to sing gratuitously for him during the season of the Ascension, on which occasion an annual fair drew a great resort of strangers from the terra firma to Venice. On her recovery the theatre was illuminated for three nights, and the corps diplomatique presented her with a jewel of great price and beauty.

Mrs. B. continued in Italy till 1801, performing at all the principal theatres, but chiefly residing at an estate she had purchased near Treviso, in the Venetian States. In 1799, she again entered into the married state, with a *Sig. Fréminet*, and in 1801, returned to her native country, arriving in London in the May of that year.

Mrs. Billington's fame had long preceded her return to England, and as soon as she was known to have reached its shores, the managers of both the winter theatres were on the alert to secure her. Drury Lane took the initiative, as the French say, but the dilatory Sheridan was no match for the active Harris. At length, however, the matter was amicably arranged, and for the first, and probably the only time in theatrical history, the same star shone alternately at the rival houses. *Mandane* was the part selected by Mrs. B. for her début, and she appeared in it at Covent Garden on the 7th, and at Drury Lane on the 9th of October, 1801.

Whenever John Bull is accused of musical versatility, he ought, in self-defence, to quote his steady attachment to Arne's *Artaxerxes* as a perennial proof that, far from being variable in his tastes, when he really does get hold of a good thing, he scarcely knows when he has had enough of it. For near seventy years has the *Mandane* of this opera been the prescriptive bow of Ulysses, which every aspirant after the rank of prima donna has been obliged to draw. It is true, neither the managers nor

John Bull have been in any way particular how the other characters of the opera have been filled. If voices suitable to the parts were unobtainable, the parts were without scruple cut, transposed, and deformed to fit the voices at hand. Tenors have succeeded the soprano Tonducci and Perelli, in *Artabanes* and *Artaxerxes*, and it is not long since a diurnal critic lamented that the bass part of *Artabanes* (written, by-the-by, for Beard, the highest tenor voice of his day) had been filled by a tenor, instead of being given to God-knows-what basso cantante whom the writer was pleased to patronise.

At Drury Lane, however, Mrs. B. found in Mrs. Mountain a soprano *Artabanes*, as well as a singer far above mediocrity, and in Kelly (the *Artabanes*) a tenor who, though his voice was already falling, did know how to speak recitative, an accomplishment their worst enemies could not impute to any other of the performers at either house. At Covent Garden she had no support but Inledon, whose splendid voice made, in the regular recitative opera, but small amends for his want, or total disregard, of every vocalistic acquirement.

It was one of Mrs. Billington's excellencies (a rare one in a first singer) that she never permitted herself to sing down those with whom she had to perform. In the opening duet, therefore, "*Pair Aurora*," she did not show herself very much superior to Mrs. Mountain.—Her first song "*Adieu, thou lovely Youth*," gave the audience a glimpse of her extreme height of voice and facility of execution, but it was in a scene composed for her by Bianchi (in the *Ines di Castro*), and now introduced instead of "*Fly, soft ideas*," that she developed to the enraptured and astonished audience the full extent of her powers. An extract from this song will show the reader what was the compass of Mrs. B.'s voice, and what she could execute; but neither words nor notation can record how she executed.

* Known in England better by his assumed French name, *Velloni*.—(Bihar.)

[The small notes are those of the Violin accompaniment.]



Her cantabile style was shown to perfection in the two airs "If o'er the cruel Tyrant," and "Let not rage," in the middle movement of which latter song her delivery of the words "I, alas! at once have lost, Father, Brother, Lover, Friend," was marked by a degree of pathos that not one of

her numerous successors in the character has ever equalled. Her "Soldier tired" was a splendid exhibition of firmness of tone and volubility of execution, and in the closing passage she generally ran up to *rit.* in *allegretto*, as the following variations introduced by her in this bravura will testify.



The physical emotions of Mrs. B. during the season 1801-2 were perhaps unrivalled in the history of singing. Besides her engagements at both theatres, she was also at the Ancient and Vocal Concerts, at the Oratorios, and at almost every concert, public or private. Her emoluments were of course commensurate, and, in fact, were said to have exceeded £15,000. The admirers of Mara, though obliged to own that in secular music her young competitor eclipsed her, still contended that in the sacred style their favourite remained without a rival. In 1802, the question was fairly put to the trial. Oratorios were performed at both theatres, Billington singing at Covent Garden, and Mara at Drury Lane, and in a few nights the empty benches of the latter showed that the public, at least, assigned the palm, even in sacred music, to Billington. On the 3rd of June, 1802, Mara gave a farewell Concert, previous to leaving England, and at this Mrs. Billington assisted, and sang with her great rival a duet, of which it is to be regretted that no trace remains. It was composed expressly for the occasion, and it would be matter of great curiosity and interest to recover the passages written, to show off the individual and united powers of two singers who have never yet been equalled.

There was still a step in her profession, in England, which Mrs. Billington had yet to mount. Since the first establishment of an Italian Opera in this country, only one native born had been judged worthy to fill the rank of prima donna on the boards of the King's Theatre, and she maintained her station but for a brief space. In 1803, Mrs. Billington was called to this post of the highest distinction, and held it with undiminished reputation and popularity for four seasons. For her *début* (8th January, 1803) she selected the *Merops* of Nauplia, and for her benefit, the *Fernando in Mexico* of Portogallo. A *Falstaf* in this latter opera, to the words "Eccomi di Con-

tento" retained its popularity at Concerts as long as Mrs. B. continued to sing.

The celebrated composer, Winter, had been induced to visit this country, and wrote his *Calypso* expressly for Mrs. Billington. It was brought out on the 31st of May. He afterwards wrote three other Operas for the King's Theatre: *Il Trionfo dell' Amore Fratello* for Mrs. B., *Zaira* for Grassini, and *Il Ratto di Proserpina*, to exhibit their united excellences. The only novelties of 1804 were the two operas of Winter. In 1805, Mrs. Billington appeared in three new characters in the *Eryphile* of Bianchi, the *Scipione* of Bach, and the *Cosa Mara* of Martini, and in 1806 in the *Argemide e Serse* of Portogallo, the *Famiglia per la Musica*, and at her own benefit gave the amateurs of London the first opportunity of hearing a complete opera of Mozart, by selecting his *Clemenza di Tito*.

At the close of the Opera Season of 1806, Mrs. B. retired from the theatre, and in 1808, from the profession altogether. She continued, however, to assemble around her in her villa near Fulham all that was eminent in musical talent in London, till in 1817 she quitted England, and went to reside on her estate, near Trevino, where, after a short illness, she died in August 1818.

The compass of Mrs. Billington's voice was from *a* to *a* in *altissimo*, its tone rather distinguished by sweetness than force, her style was chiefly marked by an inexhaustible fund of ornaments, always elegant, always varying, always extemporaneous: not even a pencil memorandum of what she meant to do was ever made upon her singing copy; she trusted to the suggestion of the moment, never sang the same song twice with the same ornaments, and never

* Brought out 23rd of March, 1804, for B.'s benefit.

† ———— 31st of May, 1804, for B.'s benefit.

‡ ———— 29th January, 1806, for B.'s benefit.

was known to attempt any thing she did not completely accomplish. So sure was her intuition, that when she took part in a *glia*, *Guastova*, the veteran conductor of the Ancient and Vocal Concerts, never touched the piano after he had given the first chord, and yet never found that the voices had sunk a comma when they concluded.—In the Concert Room, her chief duties were the scenes from *Cleopatra's Sacrifice d'Alcibiade*.—"Deh parlate," which she first introduced to an English audience, the cantata,—"From my Bowery," and Handel's "Sweet Bird." In the last of these songs, the rival execution of herself and her brother has never been approached in steadiness by any subsequent performers.

PRESENT STATE OF MUSIC IN EDINBURGH.

To the Editor of the *Hibernian*.

Edinburgh, 14th Feb. 1830.

• • • Our musical season has begun well. The Professional Society have given two excellent concerts, which have been well attended. A young singer with a most unusual name (*Miss Juvetart*) has produced quite a sensation among us. Her natural gifts, of voice and feeling, (I speak without the smallest exaggeration) are of the highest order. Through only seventeen, she already sings the greatest compositions of the Italian school with an effect which comes nearer to that produced by the *Pastor* and *Maidens*, than could have been easily imagined. She has been hitherto extremely well taught by Mr. A. Murray, a most judicious master, and, as she intends to pursue her studies in Italy the greatest results may confidently be expected.

At the last concert, a vocal trio, by Mr. Finlay Dun,—"The Song of the Mermaid," was performed with great effect. It is a beautiful composition, the vocal parts very characteristic and melodious and the orchestral accompaniment full of charming effects. We too, you see, have our Philharmonic Society though, of course not a scale corresponding to the comparative smallness of our city yet it is ably conducted, contains a great deal of talent and is attended with similar good effects to those which your magnificent institution has produced in London. Dublin has been singing very successfully at the theatre,

and is to give a concert, and we are repeating the *Stach* because immediately. So much for our musical news, which, if you choose, are sent for your next number.

By the way, I think your change of place a great improvement. Your last number is full of valuable matter.

G. H.

NOTES OF A MUSICAL TOURIST.

(Continued from page 12.)

During my stay at Berlin I enjoyed peculiar opportunities of becoming acquainted with the works of *John Mendelssohn Bartholdy*, the young gentleman who made so powerful an impression last season in London, at the Philharmonic and other concerts, by his *Grand Symphony in C minor*, and his *Overture to "The Midsummer's Night Dreamer"*, as well as by his admirable performances on the piano-forte. You have already spoken in popular terms of both these noble compositions. I shall therefore merely add, that the *symphony* was written about three years ago, and the *overture* when he was only seventeen! By the time that he had attained his fourteenth year, Mr. M. had written many works of a high character. Of these I am in possession of three piano-forte quartets, a comic opera, and two songs. These are the offspring of true genius. They bear the stamp of originality and in every page one can perceive the hand of a master familiar with all the resources of his art. The quartets are every way charming, their style is bold, free and unpassioned, they abound in exquisite turns of melody, and, what is rather remarkable, they are all in the minor key to which, by the way, Mr. M. is very partial, for there is scarcely one of his great works in the major. They are upon the whole difficult of performance, but the study one must bestow on acquiring them is well repaid. I have had them tried very frequently, and I could not wish to listen to better music. The one in C minor, Op. 1, is of a very popular character, and is great favourite among us all here. But the other two, his Op. 2 and 3, are more elaborate, and mixed altogether of a superior order: they require very rare and masterly performance. The following may give your readers some idea of what may be expected from the master years of one who could write them at the tender age of fourteen.

Subject of the first Movement of Quartet in C Minor.



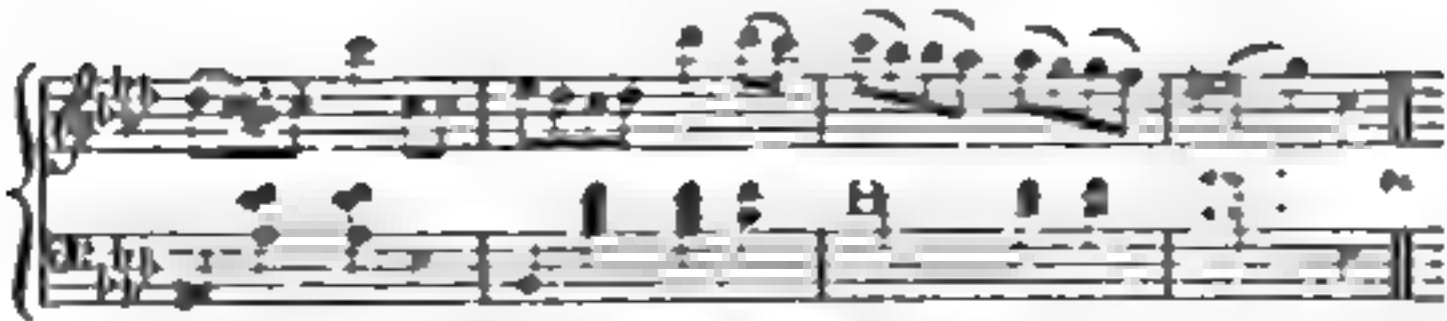


The Adagio in the Quartett in F Minor.



What vigour and fire in the finale of the same quartett!





The volume of the quartet is a letter to our best spirit, spirit, and extraordinary.

I have been long these admirable compositions will be published in England.

The subject of the same opera, which was the fourth Mr. Mendelssohn had then written, is *The Marriage of Canonic* (The *Wedding* for *Canonic*). In which two *Quartet* and his brother agree to give with themselves to give. I have gone through a serious time with unusual delight. It is very admirable, each character has a large group of its own, so that one can never mistake the voice of Canonic for those of his sister. I value the three of Canonic, the voice for the *Allegro*. There is much skill shown in the music that Canonic sings, which can quite distinguish with the profound and simple pleasure of the whole, who never once a word without a full force of accompaniment. The *Wedding* I have a great a great. (This will be found in another page). There are many exquisite passages, which I should be happy to see in your page, and in two of them I shall take an early opportunity of writing.

The opera was brought forward on the Berlin stage about three years ago. The beauty of the production is shown. Mr. M. with the modesty which is commonly distinguished him, did not consider the great good enough for such a place as the Berlin Opera House, and therefore presented it as being performed. Yet all the triumph, that which such an opportunity of becoming known had brought, and all the applause of his numerous friends, could give his opera a share in his reputation, and I was not all the satisfaction of an offering which even, doubtless, was made to that Mr. Mendelssohn called the piece and all his own audience to the task of preparing it for publication. The opera, which Canonic himself conducted, was received by a crowded house with enthusiastic applause, and at the end of the curtain the composer himself was long and loudly called for, but was not found among the back seats, but escaped from the stage long before the conclusion of the opera of light. A tremendous storm of protest to the opera, but it was completely successful, and would in all probability have become a favorite with the public.

I possess twelve published songs under Mr. Mendelssohn's name which he wrote when a boy of fifteen. One of these appears in the musical journal "Lydia's Lull," and describes all the places you have in your room, but in an old. But the value of the songs are not to be lost. Some of the best are by his sister, a young lady of great talents and sensibility. I cannot enter into more than a few of these Mendelssohn's songs, or compare with those songs, more particularly when I see so many before without the charm of genius, running forward to the point, with their distant melody, and because there are printed, holding up their heads as if they were Spanish comets. One of them is a first-rate piano-forte piece, of which you may have

seen also when I mention that the end repeats the vocal beauty of Mendelssohn's extraordinary life in a, beginning



The two are the wild songs of her brother, but possess the collected power and grace for the separate performance of Mendelssohn's songs. She is an exceptional instance, she has studied the wrong songs and even with the freedom of a student. Her songs are distinguished by tenderness, strength, and originality, none which I have more enjoyed. When I wrote her for a full volume in my of papers. When I was at Berlin she had for the purpose, begun to write for a modern collection, one of Handel's songs, and showed me how far she had advanced.

I was a regular participant in the quartet parties, till there was a week, and sometimes shorter, in Mr. Mendelssohn's house. The same company were more adapted but with so much appreciation and talent the musical works of Haydn, Mozart, and Beethoven. Mr. Marx, the able editor of the Berlin Musical Journal, a very agreeable and intelligent gentleman, was generally of the quartet too. The parties were given by Mr. B. as an excellent and energetic performer, one of the best, I believe, for lighter songs in the city. Mr. David B. a pupil of some masters, often composed in some foreign songs, a younger brother of the former, and one or two others, whose constant participation it would be difficult for you to remember names to perfection. Mr. David, who was a younger player in the age of study, possesses a brilliant tone and performs with great execution and delightful expression. The younger B. who played the violin, while in a quartet was a most vigorous tone. I was long present together, in which songs, everything like that of effort as he produced, but have acquired such proficiency as to make their performances quite satisfactory, a performance which even these powers, who seldom meet the best together, must have to rival.

The volume of quartets was prepared from Haydn and Beethoven. It was done in 1812, and is a beautiful example of the composition and paper which distinguishes the later works of the master. It contains some wonderfully fine and more often, though in such quantity, as a whole it is complete. The songs of Haydn and Beethoven, particularly charming. No. 157 to 161 of the volume describe the other played with great execution and effort. Every one must witness the brilliant development.

Of Mr. Felix Mendelssohn's compositions, I was gratified with the performance of them, as a quartet, a quartet, and a large in the first style, &c. The quartet is indeed a glorious work, a brilliant & more musical development.

of those features which I have already pointed out in speaking of his earlier instrumental writings. The quartett, however, is to my mind the finest by far of all Mr. M.'s compositions with which I am acquainted. It is in the key of a minor. The ground-work of the whole piece is an exquisitely pathetic song, which I regret much that I

cannot sufficiently remember, otherwise I might have presented it to your readers, and, certainly, the manner in which he has treated it throughout is eminently beautiful. The introduction is a stream of enchanting melody which is at length interrupted by a rapid passage of the tenor, imitated by the first violin thus:



And then the allegro bursts in, and the following phrase is the one principally worked upon in the course of the movement.



The whole movement is of a wild and gloomy character,

and though now and then relieved by some phrases of bewitching melody, yet there is a melancholy about even its lightest parts, that penetrates to the very heart.

The adagio which succeeds this energetic movement is of a religious character. It is solemn and impressive. Towards the middle of it, a very singular and original agitato episode breaks forth, which, after some curious and effective enharmonic changes, leads back to the first subject. I give you the commencement of the adagio.



The scherzo goes thus:

Scherzo.



How playful and fanciful!

* Having put down this, as well as the other fragments of the quartett, from memory, some allowances must be made, should I have inserted a wrong note or two.

The finale is of the like lofty character as the first movement, and carries you along with it with the rapidity of thought. It is perhaps as fine a piece of writing as is to be found. On the whole, I have no hesitation in giving it as my most deliberate and decided opinion, that this quartet has in every part of it, whether in the tender the energetic the sublime, as the gay quite equal to any more natural composition of Beethoven himself, with which I am acquainted, and I rather think that I have all his very best works. The finger, though in the strict style is very interesting and from its quiet and flowing curiously tended work in under the excitement caused by the nervousness of the quartet.

Now then is a youth, who in the age of thirteen—on age when the faculties of most men are only about to appear—produced works in the highest degree of composition, instrumental and vocal, exhibiting the most original and full ripe conception, improved feeling and musical knowledge not surpassed by any one in the prime of manhood—who, before his twentieth year produced Grand Symphonies and Operas, pronounced by competent judges to be worthy of a place beside those of the three greatest masters—and who now (in his twenty-second year) is entering into the regions of time with a strength and vigor and even with a bolder flight. Is it too much then to anticipate but has the promised mark in the temple of Apollo? Heine's early works have been but perhaps dimly seen in oblivion. With those of Mozart all are acquainted, but hardly though there be a more valuable to put them forward on the ground of their genius which otherwise have been with as much splendor. And the equal grand of Beethoven were produced in a period of life much later than those of Mendelssohn. What, then, may not be expected from one who in his first works has not only surpassed those of the great masters just mentioned, but in his later productions has equalled the already compositions of these ripe years.

On reaching Hamburg I was so fortunate as to find that M. Reber, the principal tenor of Berlin was still performing in the beautiful Opera-house. He gave Reber's *Arminio* for his benefit; and I had thus an opportunity of forming some opinion of this master's powers in an operatic company.

This opera excites much curiosity in Germany, but from its dramatic character I imagine it would scarcely succeed elsewhere. It is a mixture of serious and the comical, but more of reality is present to be heard without the almost religiousness of harmony in which almost the orchestra is incessantly busy. But covering however such various colors—all the vocal melody is almost identical. There is a fault with which I speak of as my admiration for them, the German opera writers are frequent changelings, and especially some more than others. In such, indeed, is this the case in *Arminio* that I was surprised with the view of its having been originally a grand instrumental piece with vocal parts subsequently added. The music is, in other respects, of the very first order, such as our might expect from him. Some idea of its style may be gathered from Reber's *Reber's* *Reber's* although I would never place the latter in competition with *Arminio* looking on the one as an emanation of genius—the other as a work of talent. The overture to *Arminio* is admirably composed, but has nothing of very remarkable worth to boast of. The dialogue is all accompanied nonsense—it is full of impassioned expression. This struck me as the best feature in the whole piece, though other parts made a great impression on me—as for instance, the choros of *Arminio* Reber, 1838.

to 2:1 (which is, if my memory serves me, published somewhere in your work), and a short in 2:1. The former was grand and sublime, with a well-marked tender base, that gave to it a very dignified effect. The latter was truly charming, and, through long and arduous was repeatedly executed—a curious proof, by the way of the difference between German and English taste.

M. Reber is the counterpart of his colleague M. Reber, and if his voice be a degree finer in tone it is not a whit superior in compass or facilities. He sings quietly and delightfully. Madame Reber-Wendy is a singer superior to Madame Reber both in power and expression, although she is occasionally defective in execution and, apart of a hoarse and large power, does every thing with a grace and dignity strongly reminding me of Pasta. I preferred her style of singing especially in her other performance—it was energetic and full of fervor being. The getting up of the opera was altogether excellent. The orchestra, consisting of forty-six, was well organized and efficient, the chorus powerful and accurate and the business of the stage smoothly and tastefully managed.

I spent a very delightful day with Mr and Mrs Mendelssohn, whom I had the pleasure of finding at Hamburg. Mr Mendelssohn attended me a high noon by his various performances, reciting of Beethoven's songs, and his own charming music, words and interpretations. There was one remarkably difficult piece in a mass which is by this time I suppose printed in London with which he astonished all present. You had a first rate performer who ever hope to make anything of an adequate and highly-esteemed partner, but under his finger touch the difficult was rendered easy.

In concluding this long communication, I beg to express the great obligation under which you have laid me, for your kindness in admitting it into your interesting columns—and in the hope that the "Notes of a Musical Tourist" have not been made altogether in vain. I remain, Your most obedient,

J. T.

MENDELSSOHN'S "WEDDING OF CANACHO."

To the Editor of the Harmonicon

Sir,

Edinburgh, 1838

You enclosed still, I think, interest me and please the public. It is a holy choral which I have returned from Mr Mendelssohn's opera *The Wedding of Canacho*, with English words, which though not a translation from the original German, convey precisely the same sentiments, and are carefully adapted to the rhythm and accent of the music.

The chorus is exceedingly simple—but I think its simplicity has a charm which belongs only to true genius. When skilfully performed it never fails to give great pleasure. The opera was written when its author was of the age of fourteen. I am filled with reverence to the circumstance, it is a perfect model for speaking words and dramatic music. I have no hesitation in saying that it would do high honour to the name of any composer whatever.

The subject of *Canacho* is so admirably adapted for an opera, that I am surprised it has never been thought of before. It unites the romantic and the comic, so as to afford room for great variety of musical expression and effect, and of the advantage Mr Mendelssohn has fully availed himself. *Canacho* is an exquisite light, and the

music given to the heroine, Quiteria, and the hero, Basilio, is full of sentiment and passion. One of the most remarkable features of the work is, that proceeding from a modern German composer, and a very young man, it is perfectly free from any of the crudities that might have been expected in such circumstances. Though full of striking and

original ideas, both of melody and harmony, it is eminently pure and clear—resembling the style of Mozart much more than that of the more modern Germans. It contains other things which I think admirably well suited to your work.
Believe me, yours faithfully,

G. H.

Nuptial Chorus.

FROM

"DIE HOCHZEIT DES CAMACHO,"

(THE WEDDING OF CAMACHO.)

BY

FELIX MENDELSSOHN BARTHOLDY;

ADAPTED TO ENGLISH VERSES BY G. H., Esq., OF EDINBURGH,
FOR THE HARMONICON

ALLEGRETTO.

Soprano. *p*

Alto. *p*

The sa - cred torch in tri - umph bear, With

The sa - cred torch in tri - umph bear, With

pp *p*

ro - ses twine the maid - en's hair, With joy - ful

songs and mea - sures gay, We hail, sweet

nymph, thy nup - tial day. Thy hap - py swain ap - proach - es, in

youth - ful beau - ty's pride, On love's swift wings he flies - - To

claim his bloom - ing bride, On love's swift wings he flies - - To

claim his bloom - ing bride, On love's swift wings he flies, - - - To

claim his bloom-ing bride, Hail! all

claim his bloom-ing bride, Hail! all

hail!

hail!

ped. *p* *pp*

II.

The woods with gladsome shouts resound,
 And see, all nature smiles around—
 May this bright hour an emblem prove
 Of never-ending joy and love.
 Thy happy swain approaches, &c.

Ballad.

"YES, JENNIE, BY THAT AWFU' NAME!"

IN ANSWER TO A CAMERONIAN LOVE SONG, IN THE FORM OF NITHSDALE AND GALLOWAY,

COMPOSED FOR THE HARMONICON,

By J. JOLLY.

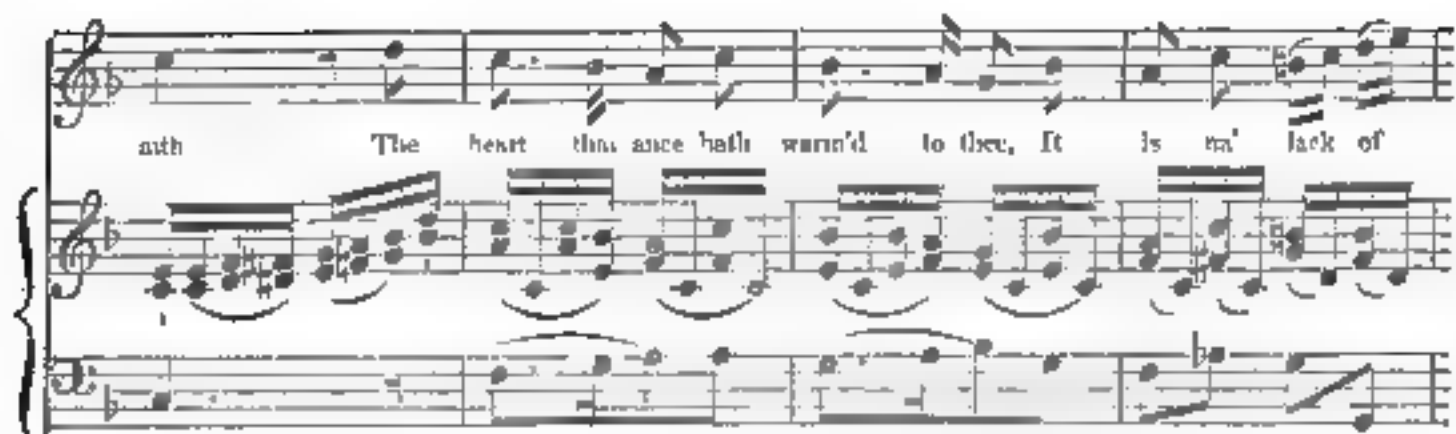
Organist of St. Philip's Chapel, Regent Street.

ANDANTE.

f *crescendo* *p*

Yes, Jennie by that Awfu' Name I ha plighted thee my

Guth, And mine be nor y w mine be shutne. Guth I for get the



ii.
 "Sare as the dawn's but breaking now
 Foretells the coming day,
 See sure thy Jennie's honest vow
 Bespeaks her thine for aye.
 Weel may the ties o' worldly minds
 Frail and uncertain prove,
 It's nae see brittle chain that binds
 Hearts touch'd by heavenly love.

iii.
 "O could ye think but half I feel
 About ye, when in prayer—
 Before a mercy-seat I kneel,
 Ye'd ken your name is there!
 'Tis there I learn what 'tis but aye
 In heart and soul to be;
 'Tis then I canna be alone,
 Ye're aye my company.

iv.
 "Your words o' kindness thrill me then—
 I'm joyful tho' I greet;
 This heart shall cease to beat for you,
 When it nae mair can beat.
 Ev'n then, if hope but whisper right,
 Again I'll see your face,
 And clearer still, in glory's light,
 Than in the light of grace."

CHRONICLES OF THE ITALIAN OPERA IN ENGLAND.

(Continued from page 73.)

SEASON 1809.

Commenced 5th Jan. 1809. Closed 3th August, 1809.

Jan.	6, 7, 10, 14, 17, 21, 24, 28. <i>La Capriciosa</i> Pentto.— <i>Fioravanti</i> .
	31. <i>I Villeggiatori</i> bizzarri.— <i>Pucitta</i> .
Feb.	4, 7, 11, 14, 18, 21. <i>Ditto</i> .
	25. <i>La Capriciosa</i> .
	28. <i>I Villeggiatori</i> .
March	4. <i>Ditto</i> .
	7, 11, 14, 18. <i>La Caccia d' Enrico IV.</i> — <i>Pucitta</i> .
	21, 25. <i>I Villeggiatori</i> .
April	4. <i>Ditto</i> .
	8, 11. <i>Enrico IV.</i>
	13. (Collini's Benefit) <i>Torrem e Claudio</i> .— <i>Marinella</i> .
	15. <i>Enrico IV.</i>
	18. <i>Torrem e Claudio</i> .
	22. <i>I Villeggiatori</i> .
	25. <i>Enrico IV.</i>
	27. (Deshayes's Benefit) <i>La Capriciosa</i> .
	29. <i>I Villeggiatori</i> .
May	1. (D'Eville's Benefit) <i>Mitridate</i> .
	2, 6, 9. <i>Enrico IV.</i>
	11. (Vestris's Benefit) <i>I Villeggiatori</i> .
	13. <i>Enrico IV.</i>
	16. <i>La Serva Raggata</i> .— <i>Guglielmi, jun.</i>
	18. <i>Ditto</i> .
	23, 27. <i>I Villeggiatori</i> .
	30. <i>Enrico IV.</i>
June	3. <i>I Villeggiatori</i> .
	6. <i>Enrico IV.</i>
	10. <i>Pirro</i> .— <i>Passella</i> . Advertised, but no performance.
	13. <i>Pirro</i> .
	15. (Angiolini's Benefit) <i>Pirro</i> .
	17. <i>Pirro</i> .
	20. <i>Sidagero</i> .— <i>Guglielmi, jun.</i>
	24, 27. <i>Ditto</i> .
July	1, 4, 8. <i>Ditto</i> .
	11. <i>Le Quatre Nations</i> .— <i>Pucitta</i> .
	13. <i>Ditto</i> .
	18, 22. <i>Sidagero</i> .
	25, 29. <i>Le Quatre Nations</i> .
Aug.	1. <i>I Villeggiatori</i> .
	5. <i>Sidagero</i> .

Principal Singers.

Women. Signora COLLINI, PUCITTA, BURSANI (new), BIANCHI (new), and CALDERINI (new).

Men. RIGHI, SISONI, PEDRAZZI (new), and TRAMMEZZANI (new).

Bari. NALDI and ROVEDINO.

"What great effects from little causes spring!" sang the bard of Twickenham. This season exemplified the converse of the proposition, and served to prove how far and wide, and over what trivial things, the effects of important events may extend. In all former wars the intercourse of the arts and artists had been left unshackled by the disputes of governments. It needed no cartel to enable British gold to transfer the talents of Paris, Naples, or Milan, to the London boards. But now the "Continental system" was promulgated, and the Berlin and Milan decrees, those gigantic efforts of despotism, directed against our commerce and maritime supremacy, though powerless as regarded their destined end, at least sufficed to curtail our most refined pleasures. Thenceforth from Lisbon alone, of all the capitals of Europe, could the London opera recruit its forces, and, in giving us Catalani, Lisbon had already given all that was worth receiving. Catalani's

demands, however, were at once so exorbitant and so arrogant*, that the manager was forced to venture on a season without her. Lisbon was laid under contribution for a new prima donna (Bursani), and a new tenor (Pedrazzi), but they did not arrive till the middle of May, and then only to make a complete failure. In the interim, Siboni, Righi, Naldi, with the Signoras Collini and Pucitta, kept the house open and empty. Comic operas alone were within the strength of the company, and, except the "*Caccia d' Enrico Quarto*," not one was produced that made any effect. Thus the season languished till the latter end of June, when accident gave the manager what all his exertions had hitherto failed in procuring—an effective singer. Tramezzani happened to be in London without any engagement with the Opera. He was applied to, and made his debut on the 20th of June, in an opera of the younger Guglielmi's, "*Sidagero*." To a manly, though limited tenor voice, he added an extremely handsome person, and a noble style of action. His success was immediate and decided, but there is no unmixed happiness here below! His fame accompanied by a tremendous drawback, in the persons of two of the worst female performers who ever trod the Opera stage—Calderini (a prima donna seria!) and Bianchi. However, we thanked the gods for the good provided for us, and winked hard at the bad.

Catalani, in the mean time, besides her engagements in the country and at concerts, had formed one to sing at Covent-Garden theatre, for the moderate sum of 4000 guineas. But here John Bull exercised his veto.

SEASON 1810.

Commenced 12th Dec. 1809. Closed (after four extra nights) 4th Aug. 1810.

Dec.	13. <i>La Scimmione</i> .— <i>Guglielmi</i> .
	16, 19. <i>Ditto</i> .
	23, 26. <i>Sidagero</i> .
Jan.	2. <i>Ditto</i> .
	6, 9. <i>La Scimmione</i> .
	13. <i>Sidagero</i> .
	16, 20. <i>Il Principe di Taranto</i> .
	23. <i>Sidagero</i> .
	27. <i>Principe di Taranto</i> .
	31 (Wednesday, Tuesday being 30th Jan.) <i>Sidagero</i> .

* This epithet seems to call for some proof—proof is therefore offered. In her negotiations with the managers for her second season, Madame Catalani not only required an increased salary (having already the highest that ever had been given) but further insisted on having the nomination of the leader and first oboe in the orchestra. She considered, indeed, to intimate the probability that she would not drive Weichsell from his chair. But was it fit that he who had filled the situation so long and so well—be, Mrs. Billington's brother and the first violin player in England, should ever be contumacious in it to the mediation of any prima donna? Or was it less than arrogant in any prima donna to stipulate for the power of dismissing or retaining him at her pleasure?

Of the first oboe concern, the private history is rather curious. Madame had a brother, a very indifferent performer on a very worthless instrument, called the "*Corno inglese*," or tenor oboe. Out of the thousands a year (seventeen, it was said) that Madame was pocketing, it was wholly impossible for her to support this young man, and therefore he was to be billeted on the Opera band, to the exclusion of Griesbach; or, as the manager, in one of his appeals to the public, very justly said, "the best oboe player in Europe to be turned out to make room for the worst."

At length the modesty either of Madame or her husband led them to insist, as the terms of her performance, on one clear half of the proceeds of a series of Concerts, and even of a whole season at the Opera-house; leaving his poor impropriety to make what he could out of the other half, after paying every expense of rent, taxes, singers, orchestra, and dresses. See the negotiation with Dr. Busby, in the public papers of 1814, and the terms proposed to Mr. Elms, then manager of the opera, in 1826, as given in his very entertaining work, "*Seven Years of the King's Theatre*."

Is the epithet justified?

Feb.	3, 6. <i>La Scimmessa</i> . 10, 12. <i>Sidagero</i> . 17. <i>La Scimmessa</i> . 20. <i>Romeo e Giulietta</i> .— <i>Gagliardi</i> . 24, 27. Ditto.
Mar.	3. <i>Romeo</i> . 8, 10. <i>Il Fanatico</i> . 12. <i>Romeo</i> . 17. <i>Il Fanatico</i> . 20. <i>Atalida</i> .— <i>Gagliardi</i> . 24. Ditto. 27. <i>Sidagero</i> . 31. <i>Atalida</i> .
April	3. <i>Il Fanatico</i> . 7. <i>Romeo</i> . 10, 14, 23, 28. <i>Atalida</i> .
May	1. <i>Sidagero</i> . 2. <i>La Vestale</i> .— <i>Pucitta</i> . 5, 8, 12, 15. Ditto. 17. (<i>Vestris's Benefit</i>) <i>Atalida</i> . 19, 20. <i>Vestale</i> . 24. (<i>Naldi's Benefit</i>) <i>Il Matrimonio per Susurro</i> . 26. <i>Vestale</i> . 29. <i>Il Matrimonio per Susurro</i> . 31. (<i>Angiolini's Benefit</i>) <i>Atalida</i> .
June	2. <i>Vestale</i> . 5. <i>Il Matrimonio per Susurro</i> . 8. (Friday) <i>Vestale</i> . 12. <i>Atalida</i> . 16. <i>Vestale</i> . 19. <i>Sidagero</i> . 21. (<i>Catalani's Benefit</i>) <i>La Buona Figliuola</i> .— <i>Puccini</i> . 23. <i>Vestale</i> . 26. <i>Sidagero</i> . 30. <i>Il Fanatico</i> .
July	3. <i>Il Principe di Taranto</i> . 7. <i>Vestale</i> . 10. <i>Sidagero</i> . 14. (Last of Subscription) <i>Atalida</i> . 17, 21. <i>La Buona Figliuola</i> . 28. <i>Atalida</i> .
Aug.	4. <i>La Buona Figliuola</i> .

Principal Singers.

Women. SIGNORA BIANCHI, COLLINI, CALDERINI, and CATALANI.

Tenors. SIBONI, TRAMMERZANI, and RIGHI.

Bases. NALDI and ROVERINO.

Once more the manager ventured on the experiment of a season without Catalani, but it would not do. The unsupported exertions of Trammerzani, popular as he was, failed to procure pardon for the sins of Calderini and Bianchi. A Madame Ballamini was announced, but did not arrive, and on the 6th of March, enter Catalani and the *Fanatico*. The list of performances will show the kind of music still patronized by principal singers, while Winter, Paer, and Cherubini, were living and writing, and the wonders of Mozart were left unperformed. Except Puccini, not one name occurs that will be remembered twenty years hence.

SEASON 1811.

Commenced 22nd Dec. 1810. Closed Aug. 3rd, 1811.

Dec.	22. <i>Zaira</i> .— <i>Federici</i> . 25, 29. Ditto.
Jan.	1, 5, 8, 12, 16, 19. Ditto. 22. <i>Le tre Sultane</i> .— <i>Pucitta</i> . 26. Ditto. 29. <i>Zaira</i> .
Feb.	2. <i>Le tre Sultane</i> . 5, 9. <i>Semiramide</i> . 12. <i>Zaira</i> . 16. <i>Le tre Sultane</i> .

Feb.	19, 23. <i>Il Fanatico</i> . 26. <i>Le tre Sultane</i> .
Mar.	2. <i>Semiramide</i> . 5. <i>Phœdra</i> .— <i>Radicate</i> . 9, 12, 16. Ditto. 19, 23. <i>La Vestale</i> . 26. <i>Il Fanatico</i> . 30. <i>La Vestale</i> .
April	2, 6. Ditto. 20. <i>Phœdra</i> . 23. <i>Zaira</i> . 25. (<i>Catalani's Benefit</i>) <i>Climene</i> .— <i>Trento</i> . 27, 30. <i>Climene</i> .
May	4. <i>Le tre Sultane</i> . 7. <i>Zaira</i> . 9. (<i>Bertinotti's Benefit</i>) <i>Così fan tutte</i> .— <i>MOZART</i> . 11. <i>Climene</i> . 14. <i>Le tre Sultane</i> . 16. (<i>Deshayes's Benefit</i>) <i>Vestale</i> . 19. <i>Vestale</i> . 21. <i>Il Fanatico</i> . 23. (<i>Trammerzani's Benefit</i>) <i>Sidagero</i> . 25. <i>Climene</i> . 28. <i>Vestale</i> . 31. (Friday) <i>Così fan tutte</i> .
June	4. <i>Così fan tutte</i> . 8. (<i>Naldi's Benefit</i>) <i>Il Flauto Magico</i> .— <i>MOZART</i> . 8, 11, 15, 18. <i>Così fan tutte</i> . 20. (<i>Catalani's 2nd Benefit</i>) <i>Elfrida</i> .— <i>Paisiello</i> . 22, 25. <i>Elfrida</i> . 29. <i>Così fan tutte</i> .
July	2. Ditto. 4. (<i>Colini's Benefit</i>) <i>Flauto Magico</i> . 6, 9, 12. <i>Elfrida</i> . 21. <i>Così fan tutte</i> . 27. (Last night of Subscription) <i>Elfrida</i> .
Aug.	3. <i>La Vestale</i> .

Principal Singers.

Prime Donne . . . BERTINOTTI (new), CATALANI, COLLINI, PUCITTA, and CAUVINI (new).

Tenors TRAMMERZANI and CAUVINI (new).

Bases NALDI.

This was on the whole a mixed season, made up of good and bad. We had two first women, and so were not condemned to the *toujours perdrix* of Catalani. This was good but then, on the other hand, we were, for the first four months, obliged to content ourselves with the mediocrities of Federici, Pucitta, Radicate, and Trento. Madame Bertinotti, the new woman, can hardly be blamed for patronizing her own husband's opera, but, had her musical stars been as red as scarlet, she would have atoned for all by affording the English public, at her benefit, the first opportunity of hearing a comic opera of Mozart. Eighteen years had now elapsed since the death of that wonderful composer, and in all that period not only of his operas had been publicly performed in England, and that one night times in six years! Of every private circle they had, in the mean time, been the delight, and, hopeless of hearing them, accompanied with all the pomp and circumstance of theatrical representation, amateurs had performed three of the greatest in orchestra or concert*, but now, at length, they looked forward to see the Italian spell broken, and the works of the immortal German and his school naturalized in the London Opera-house.

The mounting of the *Così fan tutte* was not the best the house could afford. With Catalani, the compass of whose voice exactly suited the two grand arias, "*Come scoglio*"

* Don Juan was the first. The parts were copied out, and most of them, instrumental as well as vocal, performed by amateurs. Spagnoletti led, and Miss Gagliardi was the Donna Anna. *La Cenciara di Tito* and *Figure* followed.

and "Per pietà," for the Flordiligi, all would have been perfect. As it was, both these airs were omitted by Madame Bertinotti, who introduced, in place of the first, the cavatina "Porgi amor," from Figaro, and, for the second, robbed poor Collini of Desobedienza's rousseau "E amore un ladrocello." Cavini, too, who performed Ferrando, found the two majestic songs, "Tradito scherzato dal perfido cor," and "Ah lo reggio quel anema bella," too much for his elegant, but very limited voice, singing only the cavatina, "Una aura pueroso," and introducing "Viva che sapete," out of Figaro.

With all these trifling drawbacks the performance was still a high treat, and hailed as the commencement of a new era. Such, indeed, it was. The Italian influence struggled in vain to support the unmeaning pretensions, and easy nothings, with which the town had so long perforce been satisfied, but it was contending against the stream. Mozart had been heard, and the public demanded to hear more of him, and next year we shall find even Catalani condescending to sing the German's music.

The success of Bertinotti's experiment encouraged Naldi to bring out, for his benefit, the "Flauto Magico." But this opera required singers he could not command, a chorus such as had never been heard within the walls of the King's Theatre, and a judgment which he did not possess. He had a charming Pamela in Bertinotti but where was his Marston? where his Regina d. Notte? The charms of the music were dimmed by inadequate performance, and the audience seemed neither to understand nor relish the Uccellatori. It was not condemned—no opera of Mozart's could be; but it was repeated only once, for the benefit of Collini.

SEASON 1812.

Advertised to open Saturday, 11th Jan. but postponed to the 14th. Closed Saturday, 1st August.

Jan.	14, 16. Semiramide. 21, 23, 24. Elfrida.—Paisiello.
Feb.	1, 4, 8, 11, 13, 16, 22, 23. Enrico IV. 27, 11. Fantasio. 28. Enrico IV.
March 3.	Clemenza di Tito.—MOZART. 7, 11. Fantasio. 14, 14. Tito. 17. Enrico IV. 21. Tito. 24, 11. Fantasio.
April	4. Tito. 7, Enrico IV. 11. Tito. 14, 11. Fantasio. 18. (Catalani's Benefit) La Ginevra di Botzén (new).—Paisiello. 19. Enrico IV. 21, 21. Tito. 24. Ginevra.
May	2. Tito. 5. Enrico IV. 9. Tito. 12. Camilla.—Pur. For the début of Fischer. 13. (Friday) Camilla. 17. Ditto. 21. (Travolta's Benefit) Gli Orzi e Carini.—Carini by Catalani. 23, 26. Camilla. 29. Tito.
June	2. Enrico IV. 4. (Dilich's Benefit) Enrico IV. 6. Tito. 9. Enrico IV.

June	13. Camilla. 16. Tito. 18. (For the Benefit of the Scotch Hospital) La Norma di Pisano. 20. Tito. 23, 11. Fantasio. 25. (Naldi's Benefit) Figaro. 27. Figaro. 28. Enrico IV.
July	4, 7. Tito. 9. (Catalani's 2nd Benefit) Gli Orzi. 11. Figaro. 14. Elfrida. 16. Tito. 18. Ginevra. 21. Figaro. 23. Elfrida. 25. Ginevra. 28. Figaro. 30. Elfrida.
Aug.	1. Tito.

Another Catalani season, in which she sang every night except two, but in which, *mirabile dictu*, sterling good classical music prevailed in the ratio of 38 to 26. Twenty-four nights of Mozart, and two of his finest operas, fourteen nights of Paer, *Comasco*, and *Paullella*, while, on the other hand, only two *Semiramides* and four *Fantasios*. It must be confessed, Enrico IV. and La Ginevra were a drawback, "sed ubi plura nitunt."

Two new singers, also, made their début on the boards of the London opera—Fischer, jun. a celebrated German bass, last from the opera at St. Petersburg, and our own highly-talented countrywoman, Mrs. Dickson.

Fischer came to London preceded by a high reputation, and expectations were raised accordingly. His father, one of the deepest and strongest bass voices ever heard, and for whom Mozart wrote the songs of Sarastro in the *Zauberflöte*, and Usmaro in the *Setaglin*, was well remembered by the amateurs of London, where he had sung at the oratorios and concerts some years before. The son, it was said, not only inherited his father's bass, but had also a falsetto so extensive as to admit of his singing the tenor part of Tito, in the *Commence*, for his own benefit at Hamburg. For his début he selected Camilla, one of Paer's best operas, but to the well getting up of this opera a good tenor at least, if not a first rate one, was necessary, and the establishment could afford no one better than that *per aller*, poor Righi. Nevertheless, so superior was the music, that it would no doubt have been much oftener represented, but for the bringing out of the Figaro.

The mounting of this last opera not only took the whole available strength of the company, but required two first women, and the Opera-house boasted but of one, the ever-lasting Catalani. Mrs. Dickson was applied to to take the part of the Commence, and now, for the first time, the Catalani ventured into close and immediate comparison with a female singer of the first class. The result did anything but confirm the Italian's pretensions to unapproachable supremacy. As an actress, Mrs. Dickson was above mediocrity, those who remember her representation of Clara, in Bickerstaff's opera, must remember, also, that, though no longer young or handsome, the deep feeling of Mrs. Dickson, in her last scene, often drew tears from many unwilling eyes. As a singer, she was distinguished more by the extent of her voice, and its finished execution, than by its tone, which was rather thin and reedy. As a musician, she was second to no singer but Billington. Thus qualified, she was a dangerous rival to be admitted near the throne of Catalani; and in the dust,

"Belated," the two companies at least divided the applause of the audience. Two curious circumstances attended the production of the *Pygmalion*. Herts found a part fit for her talents and voice in London, and Truitt was not the good friend and good lover to whom the part of the *Uncle* belonged, he made a rather worse than comical his dignity." The critical and to the engagement of Packer and the opera gained by the important delivery of Truitt was a much better representation for its time. Packer however was a popular success with those companies who forget, in her partial knowledge of the proper style of singing Mozart's music, a tone which, though extremely deep, was truly and harmonious.

Earlier the remnants of Catalonia, or the west of a grand principality of Lombardy, transferred their capital to "the capital" of Sicily, by which the southern part of the island was then known as the kingdom of Sicily.

The Liberator & The Spectator only a short time to make it a perfect treat. One could wish, indeed, always to keep the part of them for a season if one could also access some good and expressive and vigorous but fragmentary copy (the part well and proved a further whole English was perhaps the best I could see have ever seen or heard. With this exception upon the present stand.

To be continued.

CONCERTS AT PABLO

[illegible]

With regard to the talent of expression displayed by Minsheng as shown herein, it is hoped all participating exhibitors, the sponsors, friends, and relatives, particularly the great big of management and great supporters, managers, etc. etc. etc. and others, have the opportunity to see and appreciate. Each one of us has been well shown and is a little in a great way from the history of the present.

A day for the people, organized by M. Pina and presided by Montiel and the women gave great satisfaction to the village audience. There is in the room great

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structure and organization. The improvement of MacArthur closed the movie as triumph. Movies has to been filled with more wonder and delight were applauded with more fervent enthusiasm.

Among the different performers who assisted on the more evening regular functions is due to Mr. Kline, whose reputation as the state was dramatically applauded, to William H. Brown who made his name as the state, as well as around the house of his good Mother, Peter, and to Mr. Dunnington who sang with perfect effect, Mrs. Brown's daughter, Margaret, Edith & to Miss Margaret and to Susan Lister.

turned back - given by Bruckner in the edition of Page. The conditions then and were common on this, then to the former common. At once - which, every playing place was taken, and so half to have there was not a word of more hand to be had.

Manninen performed five times during the season. He first executed a salchow in a jump which we will speak another story, our hope that on a future introduction on the preceding evening. There are two performances of his here, 1 out of the character two performances in which curves and twists are also depicted. The features on an element or a graceful quality which will be shown by highly popular in the future raised an enthusiasm not to be compared by the improvements. Two others had been given to the great artist the Pygmalion Air from Plutus and Merida from Le Châle. Manninen depicted them, in all hope and harmony as well by sketch illustrations and imaginations. Having the picture selected by the tell is one with the student like 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441

I have had the photos located and examined, the subjects have been identified as follows: 1st, and identified as the man carrying the radio equipment on his back and a long walk in Passaic or toward an unspecified quantity of the same device. 2nd, to Niagara and 3rd, to Niagara and 4th, the same person in the water.

Further down by Mr. F. A. [unclear] on the eve of departure. While looking offward Mr. F. saw the powerful and all too rapid and it is believed plain to say, that the delighted people and water above were the extremely valued pleasure and satisfaction to be received in an act to [unclear] a day to [unclear] and in a [unclear] day to [unclear]. But it was short of [unclear] The [unclear] [unclear] a [unclear] for the entire and the [unclear] in [unclear] [unclear] that [unclear] for the [unclear] [unclear] of [unclear]

A devoted study before was conducted by the team and Mr. Place after a long session. The spirit of the composition was not only in the greatest advantage to the performance of their own ship action. It became much assisted by Mr. F. C. afforded her an opportunity of displaying a correct and powerful talent. The government is known to have as one of the most stable positions of the power, and to be an independent agent.

The concert was a failure, although the fine picture by Mr. Pease and performed by the writers and Mr. Lamb, opened the concert with considerable effect.

Romanza,
FOR THE PIANO-FORTE,
 COMPOSED FOR THE HARMONICON,
 BY GEORGE FREDERIC SIMMS.

**SEMPRE
LEGATO.**

p *ped.* * *ped.* *

cres. *p*

Fine. *pp* *ped.* * *ped.* * *cres.*

mf *dim.* *cres.*

f *dim.* *p* *ral.* *Dal Segno al Fine.* *f*



Review of Music.

PIANO-FORTE.

1. *FANTASIA* on Weber's celebrated *Waltz*, composed by F. F. FIAIS. Op. 109. (Clementi, Collard, and Collard, *Champs-Élysées*.)
2. *RONDO* on Haydn's *Cantata*, *The Minstrel's Song*, by FIAIS. Op. 113. No. 1. (Clementi and Co.)
3. *ROUNDELLER* ELEGANT, *sur des Romances Françaises*, composé par C. CHERRY. Op. 215. (Clementi and Co.)

THE very beautiful waltz of Weber—the last of his earthly harmony—has now appeared in as many different shapes as it contains bars. How many more forms it is destined to assume is beyond our power of foretelling, but while it is converted to so good a use as M. Fiais has here made of it, we shall never regret its ductility, or find it a bad subject.

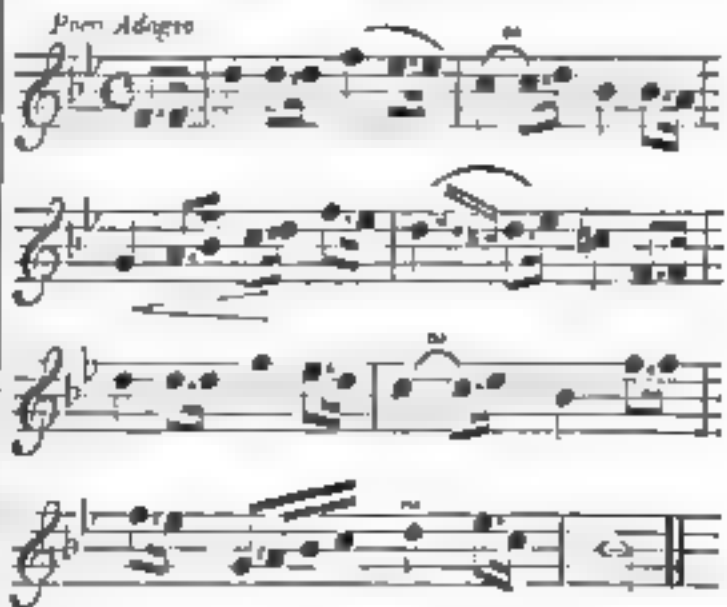
THE *Fantasia* commences with an energetic *Introduction* in *no manner*, *allegro*, followed by an *andante*, in the style of a funeral march, in the same key, which will remind most hearers of the *Morceau Funèbre*, in Beethoven's *Symphonic Scores*, but the imitation is not of a kind that subjects the author to reproach, being quite general, and is, perceptible rather in character than in passages. The whole of this part is excellent. The waltz is transformed into *ad.*, a change by which something is certainly lost in effect, but, on the other hand, much is gained by rendering the modulations and passages of execution less difficult to the performer than they would otherwise have proved. In its present state, the piece requires a player of first-rate ability to do it justice. All the shape which M. Fiais holds in it is effective, and seems rather the result of a happy turn of mind than of study, though the master is apparent in every page, except where the runs of semitones occur, these are the weak side of the composer for though he may plead fashion, yet he ought to scorn the thought of sacrificing to so blind and imprudent a goddess.

THE *Rondino* of Mr. Fiais is quite in a popular style. By the help of a few modulations, and a cloud of trills, he has spread this charming air over a space of nine pages. We should be rejoiced, could we point out many original thoughts in it beyond what the subject supplies, and must quit it without being able to announce such discoveries. But Mr. F. is always correct, and here he is unusually familiar, consequently the present will please ten for every one that admires his elaborate compositions.

M. Cherry has reached his 215th opera!—And what number of these *opere*, we would fain ask, have the smallest chance of reaching posterity?—How fertile are the minds of the present generation! Charles Cherry, at about half the age of many great composers of the last age, has already doubled the number of their works, should he live to become a senescentarian, and write at the same rate, he will have produced as much as Haydn, Mozart, Clo-

ment, and Beethoven, all put together. He must work by machinery—there is no other way of accounting for such fecundity, and, as in the generation of cut-throat *opere*, over-productive in the course, where

The merit of this *Rondelette* is confined to the first of the two airs, whereas, together with certain variations, it contains. The annexed is part of this melody:—



The whole is what may be termed *may* compared to most of the author's compositions, though there are in it passages that will exact some practice from the many. The most novel feature in it is a modulation from *ad.* to a major. The effect is good.



1. *Souvenir des Concerts de Paganini, FANTASIE BRILLANTE, composée sur des motifs de M PAGANINI.* (Cramer, Addison, and Beale, Regent Street.)
2. *La belle Anglaise, RONDO A LA VALEX, arranged and fingered by J. B. CRAMER.* (Cramer and Co.)
3. *THE ALBION WALTZ, ditto, ditto, ditto.*

THE first of the above, if consisting, as we have no doubt it does, of Paganini's own subjects, is an interesting publication. It is the first specimen, in any form, that we have seen of his composition. The Fantasia is in F, and begins with a few chords, *allegro*, which lead to the "commencement du concert," which we presume to be the opening of a concerto by him. The solo part begins thus:—



Whence it will appear, that this prodigy of a violinist is as much enamoured of squeaking notes, on an inch of string, as many less gifted persons, who, doubtful of pleasing, seek to astonish. Succeeding passages, however, show, that he is not neglectful of expression, and knows how to make the best use of his third and fourth strings. Some passages in thirds,—triplets of quavers and also

semiquavers—which we conclude are his, prove his command of double stops. But these are within the power of most great performers. The first movement is of the brilliant kind, but not over long, and passes into a charming rondo, the greater portion of which we insert, but as it is here curtailed, we have added two bars in order to bring about a return of the subject, as a conclusion.

Collo Campanella

p e leggero

pp il Basso

ALLEGRETTO.

This page contains six systems of piano music, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- System 1:** Features a melody in the treble staff with many beamed sixteenth notes and a bass line of chords. A forte (*f*) dynamic marking is present.
- System 2:** Continues the melodic and harmonic patterns. It includes piano (*p*) and forte (*f*) dynamic markings.
- System 3:** The first measure of this system is marked "Fine" and piano (*p*). It concludes with a double bar line.
- System 4:** Features a more active treble staff with many beamed sixteenth notes and a bass line of chords.
- System 5:** Continues the melodic and harmonic patterns.
- System 6:** The first measure of this system is marked fortissimo (*ff*). It includes piano (*p*) and fortissimo (*ff*) dynamic markings.

This page contains six systems of piano music, each consisting of two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system begins with a forte (*f*) dynamic in the right hand, followed by a piano (*p*) dynamic in the left hand, and then a mezzo-forte (*mf*) dynamic in the right hand. The music features a series of ascending and descending scales.

System 2: The second system includes a *pp* (pianissimo) dynamic in the left hand and a *ped.* (pedal) instruction. The right hand continues with a scale-like pattern.

System 3: The third system features a *mf* (mezzo-forte) dynamic in the left hand, marked with an asterisk (*). The right hand continues with a scale-like pattern.

System 4: The fourth system includes a *loco.* (loco) instruction in the right hand, indicating a change in articulation or phrasing.

System 5: The fifth system features a *decres.* (decrescendo) instruction in the right hand, indicating a gradual decrease in volume.

System 6: The sixth system includes a *mf* (mezzo-forte) dynamic in the left hand and a *loco.* (loco) instruction in the right hand.



The last movement of this, the "Rondo du Concert," an *allegro vivace*, two-four time, is a return to the brilliant, and, from the many added lines in the treble, is, we conclude, also played on a small portion of the first string in the original concerto. The whole of the present publication is a curiosity, an agreeable one, and on many accounts worthy the notice of not only amateurs, but professors, for it will please the former, and to the latter give an insight into the style, and some idea of the performances, of the famous Paganini.

Nos. 2 and 3 are graceful trifles, such as are found highly useful as a relief to the severer compositions which ought to occupy most of the attention of learners in the second stage of their progress. Each of these is preceded by a short prelude, which may be considered as a kind of brief *Introduzione*, and in the waltz, Mozart's very popular air, "Freut euch des Lebens," or, "Life let us cherish," enters as unexpectedly as agreeably.

1. Christmas Eve, a *DIVERTIMENTO*, composed by T. A. RAWLINGS. (Cramer and Co.)
2. SECOND FANTASIA, composed by AUGUSTE BERTINI (Chappell, New Bond Street.)
3. The Melton Hunt, an easy Rondo, [à la] chasse, composed by C. BRANNAN (Monro and Co. Holborn Bars.)

The Introduction to the Divertimento of Mr. Rawlings is in that good style which appears natural to him. The

following movement, an air by Barnett, "Oh! speed, my bark," enlarged, is, as arranged, not so much to our taste: a "Bertini base," as Dr. Burney calls it (because first introduced by a composer of that name), runs through, transferring on it the character of a progressive lesson, and reminding one rather too much of Hume's *Guida*, and such antiquated works. The waltz of Weber (not his last), which succeeds, is lively; and the concluding movement, another air by Barnett, "Trip with me," makes a gay finale. The whole of this is easy, and may be played as it has been produced—without the slightest effort.

No. 2 is called a Fantasia, because, we conjecture, it is not a fantasia. *Lucus a non lucendo*. Most people would have entitled it a Rondo, being one unbroken movement, uninterrupted by any change of tune, the principal subject frequently recurring. We cannot give M. Bertini much encouragement to hope that his present effort will at once place him on a level with the great composers of the age, though we are led, by certain outward and visible signs, to believe that he does not "think small-beer of himself." One of these symptoms is, an attempt to bring about a revolution in the marks used for the open pedal. Not having before him eyes the perils of violent alteration in generally-adopted signs, he proposes to upset the established practice at once, by substituting a *n* for the word *pedal*, and the same letter, with a perpendicular line drawn through it, for the asterisk whereby the fall of the dampers is usually directed. Now M. Auguste Bertini does not seem to have considered that the letter *n*, standing for

dampers, we presume, would naturally indicate their use, not their suspension. He appears to be equally unapprehensive that this capital also stands for a monosyllabic that will be apt to remind many persons of a word probably applied to them in their progress through the horn-book, therefore not accompanied by any of those pleasant associations which music ought to raise. This gentleman has fixed the time of his "fantasia" by the metronome, for which he has our hearty commendation, but why, then, at the end of his piece, insert the words "four minutes and a half"? Does he mean us to play by two chronometers—one to measure the length of the time, and another to regulate the duration of the whole composition?—Again, as it is nearly impossible to ascertain a half minute by ordinary watches, and those with a seconds' hand are not very common, it would be necessary, in order to obey M. Bertini's instructions, to have the half-clock brought up into the drawing-room, and placed by the side of the performer—an operation, we humbly submit to his consideration, that would be attended by some little inconvenience.

The "Mélion Hual," considered as a musical production, is, perhaps, suggestive of as much intellect as the members of the host themselves possess. We certainly should not have noticed this rondo, but for the purpose of showing what sort of stuff gets into print now a days, and what kind of music is too often placed before children, in schools particularly, by masters who possess about as much knowledge as the author of the glorious specimen of modern composition! We advanced to the sixteenth bar, then stopped. Would the reader have wished us to proceed beyond the following?—



1. AUBER'S QUADRILLE, arranged by ARN. METZ. (Cramer and Co.)

2. The QUADRILLA in AUBER's opera of Masaniello, arranged by THOM. VALENTIN. (Clement and Co.)

3. ROSSINI's QUARTETTO, "Cielo, il mio labbro inspira," arranged by G. F. KILLBURN. (Clement and Co.)

THOMAS M. METZ and M. VALENTIN have chosen the same subject for arrangement, they have treated it in different ways. The one has formed rather a showy, brilliant piece, for the general player; the other has studied the taste of the performer, and calculated his adaptation for younger or less advanced performers. The former, having had greater latitude, has produced more effect, indeed has displayed much more energy, than the latter, who, circumscribed by his plan, appears tame by comparison, and, writing for a different class, has been content to make less of his subject.

No. 2, the charming Quartet, that has been sung in every private party for several years past, till the ear is almost nauseated with it, is now converted into a piano-forte piece, and, though suffering from a change of key,

is well arranged, and will please in its new form all such as have not been in the way to be wearied by its frequent repetition as a vocal composition. To the "Cielo," Mr. Killburn has added a quart movement, from another of ROSSINI's operas, which follows exceedingly well, making an agreeable contrast and a very animated conclusion to the piece.

1. QUADRILLE, with a WALTZ, composed by JOHN THOMSON, Esq. (Edinburgh, Paterson and Co.)

2. The FOUR-PAWED KITTEN-dance, a NEW-SCOT JIG, FINE formed with L-CLAW at the CAT-croon-street assembly, by MISS CAT-herine GRIMMIE, and her TAILOR-ED sister. This CAPRICIO, with a FELINE PERCUSSION, is DANCE-ED to all NEW-SCOT CAT-ologues, by A. P. HEINRICH. (Clement and Co.)

3. THE FALLOUTS, or PERPETUUM MOBILIS of QUADRILLAS, composed for PIANO-FORTE, or HARP. (Mott and Latimer, New Bond Street.)

4. LARV'S fourth set of QUADRILLAS, entitled LEE CROCODILES, selected from the overtures of ROSSINI and AUBER. (Luff, Russell Street, Bloomsbury.)

We do not often meet with a set of quadrilles equal to No. 1. The music is really too good for the purpose, and, if well played, will, we suspect, be apt to divert the attention from the dancing to the harmony. We must express a hope that each of these, more particularly the third, in 3d, will be enlarged, either by the author himself or some capable person, into a rondo. It is desirous of a better fate, of a more lasting existence, than it will be likely to experience in its present shape.

Mr. Heinrich's dance is, we are inclined to believe, only meant as a vehicle for his tale-page, and for some punning of a similar kind, in the form of directions to the players. For this is a chest, the second, or lower part of which is comprised in four bars, continuously repeated. The composer writes *piu mosso un poco*, thus,—"piu mosso un poco!" and the winking-up, which he mentions in his title, is indicated, page 7, in the following manner:—"Cat-croon alla Cat-croon, or felina percussion."

We are much pleased by the quadrilles, No. 3—they are out of the common way the author has not imitatively copied the manner of others, but, by a little variation, made a style of his own, and a very good one it is, for the kind of music.

The subjects of No. 4 are well selected, but the arrangement does not show equal judgment. He who wrote the base which appears in the last six bars of page 2, has need of much more study of harmony.

DUETS, PIANO-FORTE.

1. INTRODUCTION BY VARIATIONS for two voices, favorite, J. Allegretto à Trois, composed by FRAN. RIEB. Op. 155. No. 1. (Clement and Co.)

2. La Consolation, Duetto, composed by FIO. CIACCHETTI. Op. 20. (Chappell.)

THE subject of M. RIEB's variations is one of those simple, rhythmical ones that is immediately understood. We extract it in a reduced form, for a single player, the dance

being so exceedingly popular in Germany, that our readers will be glad to see it, though they possibly may not dis-

cover enough in it to excite their very extravagant admiration.

Andantino, quasi Allegretto.



On this theme the composer has descanted with the ability of a good contrapuntist, and produced effects of different kinds, that are far from common.

No. 2 is founded on a romance—the composition, it is to be supposed, of M. Ciuchetti, of which elegance and expression are the chief characteristics. The whole is easy, by comparison, but the two hands of the upper part run together rather too much in octaves, so as to keep the harmony thin, and give some meagreness to the general effect. Nevertheless, this duet will, on the whole, please most players.

1. SELECT AIRS from PUSIELLO's *Nina*, arranged with a Flute Accompaniment, by C. CARILLO. (Cramer and Co.)

2. You Gentlemen of England, DR. CALLCOTT's Glee, arranged by W. H. CALLCOTT. (Cramer and Co.)

3. The Earl King, ditto, ditto, ditto.

No. 1 consists of six pieces from Pusiello's very melodious, delicate opera, arranged in a judicious manner, and rendered accessible to almost every description of performer. The beauty of the airs will recommend them, in whatever guise they may appear: that they are heard to best advantage in their original state, there can be no doubt, but there are a dozen instrumental performers for one singer, the former, too, are most commonly the greater proficient. Hence spring these arrangements of vocal music, which are daily increasing in popularity, and, as a matter of course, in number.

No. 2 and 3 are the well-known and charming glees of Calcott, set for two performers, with merely the addition of such notes, filling up the harmony, as could not be comprised in three vocal parts. These are as easy for the players as gratifying to the hearers.

MARCH, 1850.

VOCAL.

Songs, composed by HANDEL, arranged with an accompaniment for the Piano Forte, by J. GOSS. (Mox. and Lavenue, New Bond Street.)

1. "What tho' I trace"
2. "But thou didst not leave."
3. "What's sweeter than the new-blown rose?"
4. "Tears such as tender fathers shed."
5. "Total eclipse."
6. "Holy! holy! Lord God Almighty!"

THE above are the first numbers of a collection, which, we are led to conclude from a notice in the title-page, is intended to be rather extensive. They are very faithfully and judiciously arranged: the accompaniment is not crowded in the confused manner witnessed in some editions of Handel's songs, nor is it so thin and feeble as we find it in a collection that has had great sale. But why add figures to the base when the sounds they represent are inserted above as the accompaniment? This is not only superfluous labour but likely to confound the performer, who either is, or is not, to use them. If meant for use, they are written too sparingly; witness the following bar, from "Holy, Holy" where, though there are three real chords, not a figure appears—



If not meant for use, their insertion can only distract attention.

1. TRIO, "Our native homes," composed by S. NELSON. (Chappell.)
2. SERENADE, for three voices, composed by J. BLEWITT. (Keith, Prowse, and Co., Chispaide)
3. FAIRY GLEE, "Over hill, over dale," with an obligato accompaniment for the Piano Forte, composed by T. YOUNG CHUBB (Mott and Lavenul.)

Of these three vocal trios we say generally, that they show very little invention, and not more effort. The first is smooth and not devoid of elegance. The second is one of those pieces of simplicity in which the two upper parts run in thirds or sixths, and the base is chiefly confined to the tonic, dominant, and sub-dominant. The third is more aspiring than the two former, but the composer appears to be inexperienced in the art of writing a parts for voices. There are, however, some pleasing passages in this.

1. SEQUIDILLA, The Sign, written and composed by JOHN BARNETT. (Barnett and Co., 162, Regent-street.)
2. CAVATINA, "The Archer Boy," sung by Miss LOVE in The Portizans, written by Mrs. CORNWELL BARNON WILSON, composed and published by JOHN BARNETT.
3. BALLAD, "My own sweet flower" sung by M. BROSSEZ, composed by J. A. BARNETT (Barnett and Co.)
4. SERENADE, "Blow light, thou bakuy air," composed by EDWARD DEARLE. (Preston, Dean Street.)
5. BACCHANALIAN SONG, "Tuscan Wine," composed by H. CRAIGS. (Vernon, Cornhill.)
6. BALLAD, "Good night, my life!" composed by E. WOOLF. (Ewer, Bow Church-yard.)

THIS English Sequidilla, as Mr. Barnett calls his song, No. 1, may, possibly, sound very well to Spanish ears; for ours it has not many charms. And No. 2 may also, by help of Miss Love's smiles and gestures, produce effect. Deprived of so influential an auxiliary, it is not very potent.

No. 3 is inoffensive we cannot say more of the music. And with regard to the words,—ridiculous as modern lyrical poetry (as it is called) commonly is,—these surpasses in no-meaning almost everything of the kind we ever before met with.

The last three of these show no faults, and certainly no beauties. There is a mediocrity about them, to speak favourably, which exempts them from downright censure.

THE HOUSE OF ARDEN, a Legendary Drama, written by Sir WALTER SCOTT, composed by JOHN THOMSON, Esq. (Paterson & Co. Edinburgh.)

1. ROMANCE, "When the sunlight in the West," sung by Miss Phillips.
2. THE TROOPER'S WINE-SONG, "What makes the Trooper's frozen courage muster?" sung by Mr. Stanley

THE composer must have found no little difficulty in setting the Romance "nightingale" and "dreamingly" are most untoward words to manage musically, though he has succeeded

beyond what could have been expected. There are beauties of the first order in both this and No. 2, but the many original points are what most forcibly strike the critic. The fact appears to us to be, that the author possesses genius; and this is not blunted by the daily practice of giving lessons, which acts like a wet blanket on the imagination,—that is, if extended beyond two or three hours daily, at the utmost—and reduces the master to the level of a piece of machinery. The Bacchanalian Song is as clever as it is animated. That the composer thinks for himself, and is no imitator, the symphony will prove —



There are other parts of this which we should be most willing to quote, had we sufficient space, particularly a passage in the fourth page, beginning at the eighth bar

1. A SCENE, as sung by Mrs. W. Knyvet and Mr. Phillips; the poetry translated from Goethe's Faust, by Lord F. L. GOWEN, the music composed by W. H. CALVERT. (Lonsdale and Mills, New Bond Street.)
2. BALLAD, Mary of the Willow Glen, written and composed by J. AUGUSTINE WADE, Esq. (Chappell.)
3. BALLAD, "A wild nymetaleh air," written, composed, and published by the same.
4. BALLAD, "A Hermit once lived," ditto, ditto, ditto.
5. CANZONET, "Farewell 'my love," from the poem of Vallery, written by C. D. SILLERY, Esq., composed by J. THOMSON, Esq. (Edinburgh, Paterson.)
6. "A fading Scene," sung by Miss Love, written by R. MONTGOMERY, Esq., composed by J. BARNETT. (Barnett and Co., Regent Street.)

7. CAVATINA, "Gaily dance on Summer Nights," in *The Bold Dragoon*, written by MONSIEUR BARNETT, composed by J. BARNETT. (Roberts and Co.)
8. CANZONET *The Woodbine*, the words by W. BALL, composed by AUBER. (Chappell.)
9. BALLAD, "A moment with thee," song by Mr. Phillips, composed by B. NELSON. (Chappell.)
10. DEAN SWIFT'S receipt to roast mutton, dedicated to all the cooks in the country, but more particularly to Thomas Cooks, Esq. By A. P. HEINRICH. (Clement and Co.)

No. 1 is the dialogue in *Faust* between Margaret and the Evil Spirit, in the cathedral—the choir, in four parts, singing at a distance, during the while, the *Dire ira*. Thus the choros and duet are blended, the former passing, to give the effect of remoteness, for the idea of which the composer is indebted to the admirable motif of Dr. Crotch, "Hark! methinks I hear the full celestial Choir."

Having Mr. Calcott's fine song, *The Lost Man*, in our recollection, we were, perhaps, led to expect too much from his present work. The whole scene is, as it were, made on purpose for music: indeed the choral part can be adequately expressed only in measured sounds. The simple manner in which this is set every one must approve, but probably there are many who will wish with us, that the ecclesiastical harmony of the sixteenth and seventeenth centuries had been more imitated. While to us there seems to be more of that vigour in this composition than we anticipated, yet there is much to admire, and the very effort to do something that implies thought, is cheering, and entitled to our praise.

No. 3 is a delicious ballad in the Scottish style. That this will be added, at no very remote period, to the vast and lovely collection of airs that justly claim, or whose, Caledonia as a common parent, we entertain no doubt, nor then will it be the only one, by many, that has taken its birth south of Tweed, south of Trent—any south of Thames—yet had a source assigned to it amid Scotland's mountains or glens. The slight wondrous chromatic tinge given to the accompaniment of this by no means diminishes its nationality of character, while it very much enhances its value as a composition.

Nos. 3 and 4, though not equal to the preceding, have, as melodies, considerable merit. The verse of "A wild mountain air" halts, from irregularity of construction, and the music partakes of the infirmity; otherwise the poetry, the idea of which is novel and true, would claim for it no slight commendation.

No. 5 is another proof of the composer's independence. The very opening of his canon shows that he thinks for himself.

Adagio.

Fare-well farewell, my love

sf

The musical score is written for three staves. The top staff is a treble clef, the middle is a treble clef, and the bottom is a bass clef. The music is in 2/4 time. The first staff has a key signature of one flat (B-flat). The melody is in the first staff. The lyrics 'Fare-well farewell, my love' are written below the first two staves. The third staff has a dynamic marking 'sf' (sforzando).

The accompaniment, beginning at the tenth bar, meant to be tentative—which, by-the-by, should have been marked *pizzicato*—is new and effective, and the modulation into A, page 2, well imagined. The chord of $\frac{3}{4}$, at the word *entranced*, requires to be followed by the $\frac{3}{4}$, as an accompaniment to the vocal A,—an alteration which we recommend to the author.

No. 6 is a solid, good composition. The symphony at once proves the author to be classically inclined—a disposition which he continues throughout the whole canonet—for such he might, without presumption, have termed it. The opening will remind those who are so fortunate as to be acquainted with Donizetti's compositions, of the commencement of a lively *larghetto* by him, but the resemblance seems accidental.

No. 7 widely different in manner, is quite as meritorious in its way. It is altogether Spanish, and in the bolero style. We must, however, add, that in this, Mr. Barnett has availed himself of what his memory has furnished. It is like many airs that we have all heard repeatedly.

No. 8 is a deservedly popular air by Auber, the original words of which do not now occur to us. No. 9 is smooth, graceful, and well executed, without being distinguished by any very new trait. No. 10 will make an excellent comic song, though really the air is too good to be burlesqued.

HARP.

1. *Love's Récitella, Air in The Brigand*, composed by T. COOK, arranged by N. C. BOCHSA. (Chappell.)
2. *National Airs with Variations*, [by N. B. Chalonier.] No. 1. (Mayhew and Co., Old Broad Street.)

No. 1 is the song noticed in our last, now arranged in rather an easy manner. Every air, according to the statements of modern title-pages, is "popular," but this really is so, and we expect to see it run the usual course of such favoured things—adapted in every instrument, from the violin to the flageolet, and put into every shape, from the polka-tune to the quadrille. The song itself is already worn off the plates, and is republished in the newly-issued copper, fixed type.

No. 2 is the Sicilian air, known here as "Home, sweet home," with four short, very simple, and rather pleasing variations added to it, altogether making but five pages.

DUETS, HARP AND PIANO-FORTE.

1. *Geon & la Philharmonie, a selection of the most admired morceaux of melody and harmony, performed at the Concerts of that Society*, adapted by N. B. Chalonier. No. 1. (Mayhew and Co.)
2. *THE BOHEMIAN QUADRILLES, the melodies sung by the Bohemian Brothers, arranged with accompaniments, (ad lib.) for Flute, Violin and Violoncello*, by N. C. BOCHSA. (Mori and Lavers.)
3. *QUADRILLES, from BELLINI's opera Il Pirata, arranged as above, by the same.* (Mori and Co.)
4. *BOCHSA's 1st set of GALOPPS FAVORITES, arranged as above.* (Mori and Co.)

No. 1 is Mozart's splendid Canon, "Ch'io mi scordi di

to the value part and compensation of which are here divided between the two instruments, making a very good duet, but requiring a superior piano-forte player. The stronger has done little more than copy from the original, leaving no's addition to the heavy part in the form of chords, arpeggios, &c. as the master of the adaptation demanded. So that he has shown such judgment, he has managed to show such a compensation would have been absolutely essential, and the idea of accepting it would have amounted to nothing.

No. 2 are brilliant, but commonplace quadrilles. There are a sort of compensation of that importance which has again been designated & played off at the Angel House.

No. 3 contain some of the best acts in the opera. The effect of the whole—that is, with all the compensations—is remarkably good.

No. 4 may be easily imagined, as the trade reception of the piece, but are full of what the French, in their poetic language call *romanticism*, which no would forgive did they remain as of this world through the world. The almost every last is of that kind, without distinction of character that is considered as a constant property, and therefore has been used over and over again. The five instruments, however, will altogether make good enough for the most enthusiastic lover of the most common gallopade.

THE ENGLISH OPERA-HOUSE.

On Tuesday February 14th, at between one and two in the morning the theatre was discovered to be on fire, and in about three hours the whole edifice with fifteen adjoining houses were entirely destroyed. The fire began and from a door behind the boxes, which had not been closed in with sufficient care it is said. Though it is more probable that the extensive heat had communicated to some adjoining houses, and that the spectators considered even before the company overtook to witness the performance of the French company had ignited the house. When the fire was first discovered, a few pails of water might have extinguished it, and the provision made for an extinguisher of this kind would have been ample, had it not all been rendered useless by the front, which had broken up every pipe, as well as the tanks which were distributed over the house. As rapid was the progress of the flames, being unchecked that in the space of about fifteen or twenty minutes from its first discovery the whole body of the theatre was on fire. The flames ascended in a great column, thirty or forty feet above the roof, and spread with a violence which threatened destruction to the whole of the mass of buildings which is bounded by Essex-street on the one side by Catherine-street on the other, and by the Strand on front. Looking down Essex-street, at one time the flames were seen passing from house to house with almost as much rapidity as a fire kindled among straws. At about two o'clock the roof of the theatre fell inward, and in some degree smothered the flames, so as to prevent their extending to the Couriers newspaper and other houses in the Strand, which stood over its ruins before to be devoted to destruction. The wall, however, of the theatre, which runs behind these houses, being of great thickness,

and not perforated with any of the usual openings for doors or windows formed a complete partition to the houses which were immediately situated with it. Happily no lives were lost, but the loss of property is enormous, amounting to about 100,000*l*.

Mr. Arnold's loss has been enormous. He was actually employed, the previous day, to the effect for the theatre, namely, four guineas per cent. towards it, and in consequence to secure such property. Neither Drury Lane nor Covent Garden are situated. His books, notes, papers, and about 150*l* in money were by his courage and activity saved, but the whole of the theatrical wardrobe was consumed. He was on the spot early and passed the remainder of the night at the house of Mr. Hoare, on the Adelphi Terrace. There was a watchman on the premises at the time the fire broke out, but it had spread considerably before alarm was given.

The managers of the French company have estimated their losses at the fire. Mr. Leque's wardrobe valued at 100*l* has been totally consumed. Three thousand pounds had been laid out in fitting up the theatre for the season. The company will be transferred to the Haymarket Theatre.

It has been rumoured that the English Opera House will be rebuilt by the 1st of July, but we hope the present opportunity of having the street thus has been an effect proposed between Waterloo Bridge and the Tottenham Court Road will not be prevented in scope.

The public sympathy is particularly excited in favour of Mr. Arnold in whose talents and enterprise the country is indebted for the creation of the most agreeable theatre in the metropolis, and for an improvement in our opera, that, the short time in which it has been brought about being considered will be viewed by future draughts and capital importance as little less than marvellous.

The following is most of the Livorum as from William's Landing Theatre, an expensive work, with which few people are acquainted.

The place of entertainment, previously to its having become a fixed and permanent theatre, as it at length appears to be, has perhaps had as many tenants and undergone as many vicissitudes, as any piece of the kind in the kingdom. When the Theatre of Arts was incorporated in the year 1761, James Fane Esq. an eminent architect purchased that part of the ground belonging to John Hoare, on which he built an elegant theatre as a Livorum, or Academy and Exhibition room, to supersede the Royal exhibition room in contemplation, and several exhibitions afterwards took place. It was first named in the Exhibition Catalogue of that Society in the year 1772 as 'The New Rooms near Fane's Change.' In the succeeding Catalogue of 1773 and 1774 it is similarly designated, but in the Catalogue for the year 1775 the exhibition is stated to be at the Society's Theatre near Fane's Change.

In 1776 and 1777 it is called in some advertisements of theatre exhibitions which took place there 'the Grand Rooms, Essex's Change,' and we believe after this period,

* The following were some of those about the period and afterwards:—*John Fane's* Theatre, as mentioned, was erected a great number of copies of the address, and again, in the spring of 1777 as the "Grand Rooms, and Essex's Change." And the preceding year 1776 the theatre called the "Theatre of Arts" was first opened here. In 1771 the Livorum, formerly the Exhibition Room of the Society of Artists, was advertised to be opened as a "School of Engraving," &c. &c. a drawing society. In June 1779 the late John Fane had an entertainment here, which he called "The new Life R." quoted by *Carver's History of London and Westminster Parishes*, *Admission*, 1*o*, 2*o*, and 3*o*. And in 1778, Mr. Hoare then performed

means for carrying into immediate effect the restoration of the theatre. The plan to be proposed will, it is said, offer every possible security that large contributions can afford, against the consequences of any future fire—as well as an interest of five per cent. with valuable privileges, on the theatre advanced for shares.

* February 23rd, 1839

* Some of the friends of Mr. Arnold, and patron of the Modern Drama, who regret the destruction of the English Opera House as a public theatre, are preparing to have a meeting for the purpose of taking into consideration as best method of re-establishing the theatre, and re-establishing the English Opera, was one of the details proposed to attend on Wednesday 3rd of May, at six for two o'clock precisely, at the house of the Hon. & Thos. in the Haymarket, to consider a plan which will be proposed for the destruction and the Marquess of Adair's in the chair. The following gentlemen have forwarded themselves into a Committee.

Lord Palmerston	Mr. Henry Bouverie	Mr. A. W. M. Smith
J. H. Hay, Esq.	J. H. Hay, Esq.	J. H. Hay, Esq.
John Lubbock, Esq.	Mr. H. A. Hay	Mr. F. F. Hay
Mr. C. A. Hay	Mr. H. A. Hay	Mr. F. F. Hay
Mr. H. A. Hay	Mr. H. A. Hay	Mr. F. F. Hay
Mr. H. A. Hay	Mr. H. A. Hay	Mr. F. F. Hay

EXTRACTS FROM THE DIARY OF A DILETTANTE.

(Continued from page 54)

Jan. 28th. Mr. Haver tried this evening the experiment of an orchestra without what are called first-rate performers. He had but one to whom custom gives the title—Mr. Phillips, and he thought of the house ought to encourage him, that however miserably he might, and notwithstanding the state of the theatre, he arrived for playing with a good orchestra, good music, but with several nice singers. The truth is, that at the high prices now taken at the playhouse, and considering their vast size, which enables them to hold so much music, the public support, and partly to have whatever talent can be obtained on terms not actually proportionate. If there are to be only vocal performers of an inferior class, for singers are the chief attraction—they ought to be admitted at inferior prices. There should be a fair proportion between the price and the actors. If five singers were between them to demand an empty hundred pounds, and if the public opinion, accustomed to music, were to demand, it would be but fair to double the terms of admission, in order to reimburse the manager. Such is the price we already pay, and a very handsome one it is. But if he were to see, as of singers take amongst them thirty or forty pounds, the admission should be reduced to two-fifths of what it is at present. The house would then be full, more likely, but it is an advantage, added to the rank of the performers. But he is a friend of the theatre may be urged. Take then, a theatre at a low rent, the English Opera House, the Haymarket, the Adelphi. By such means, the two great houses will be able to have their performances, and to accept what will enable a special time to have fine performers as well as a fair building.

Feb. 7th. Last night the Argyle Rooms were reduced to ashes. At ten o'clock in the evening they were discovered to be on fire, and in a very few hours the whole became a vast heap of ruins. The cause of this is unknown,

and even now is little suspected. They were altogether covered for 15,000*l*. Many of the musical instruments, and all the engraved plates, are saved, the latter having been deposited in refuge, but the whole of the printed music is destroyed. The library of the Philharmonic Society, which was kept on the premises, and by the most valuable property in them, is most fortunately preserved entire, and a single page is missing.

On the site of these rooms stood about twenty years ago, a large mansion, frequently occupied by John Lubbock, Esq. This was taken by a French family who altered and fitted it up for the purpose of her "Maison de la Paix," a party of ladies and gentlemen of fashion, who had a library, reading-room, and ball-room, in a small-scale performance, and added to this set of amusements dancing, cards, &c.

The house stands on the corner of the theatre on any thing but even in these premises. The French got tired of the place, and one by one, or perhaps, two by two—retired leaving a cluster of people all about who very soon discovered that a visit to the theatre would be beneficial to the health which, it is reasonable to suppose had suffered from the fatigue inseparable from the management of so many gay people. He therefore quitted England, leaving the Argyle Rooms (a name he gave them) in charge, or rather as a nursery, with a person named Wade, who had some claims on him. They were soon engaged by another party of Frenchmen, and French families were then established the object of which was, the performance of about French parties by native conductors, the evening always closing with a ball. These, however, were but their distractions. In 1813 the Philharmonic Society was established, which had immediately engaged the Argyle Rooms for their concerts. This brought them into general notice and Wade was driven to a bad trade in letting his premises for concerts, balls, marriages, and exhibitions. But these days were soon numbered. In buying down a plan for the new street, Mr. Nash found out that he must take a little bit off the west end of the principal room. The commissioners offered Wade terms, but he was wary, and chose to wait for some time. He demanded 20,000*l* for the premises, and, notwithstanding in return, the sum of 25,000*l* was actually awarded him—or about 10,000*l* more than, by any reasonable calculation, the property was worth. This was in 1815.

In the same year twenty one of the principal professors of music in London forwarded themselves and a band of post-work companies for the purpose of getting the best music in the most direct manner and making it at a moderate profit. The Argyle Rooms were taken by them at a rental of 1000*l*, with a condition that they should give up that portion of the ground required for the new street. This led to the pulling down the whole of the building and building rooms on a totally different plan, and of much greater extent. The party obtained the assistance of the royal architect Mr. Nash, who was that liberality which has since distinguished him, furnished plans & plans, and so forth. But they soon found that a contract with two brothers builders, who undertook to erect the whole for 100,000*l* only, by other agreement, and on the 1st of 1816 (being however, as great mismanagement, results the whole of the money was paid before the buildings were half finished, and the two contractors turning up, more of stone the rooms were completed without them, and opened in February 1816, by the great exertions of Mr. Nash, but at an enormous additional expense. This circumstance, joined to others of a bad state of the morning music, induced several of the twenty-one to retire, making considerable sacrifices

for this purpose, and miracle confounding triumphs, the whole of the party except two, finally withdrew at a loss of nearly 1800*l.* each. The two men disgraced, and Mr. Brown, forcing a dissolution of partnership by means of an act of bankruptcy—the only alternative left him—Mr. Welch became sole possessor of the mine. They were however, mortgaged to Mr. Rowland Stephenson for a large sum. Besides which, it is expected that the Commissioners of Woods and Forests will attack the insurance-money, to secure the ground-rent.*

Thus has ended the speculation of the Argyll Rooms, which, had it been managed with but common sense, might have secured to each of the party what would have amounted to a small independence, instead of a loss that is rendered still more galling by the disappointment of well-founded hopes of the most decided success.

10th. Madlle. Rastag, or, more properly the Comtesse de Rastag, as it is stated in a *Hamburg journal*, endeavouring to obtain a divorce from her husband, on the ground of the informality of the marriage. A letter which I have this day received from a highly respectable quarter both contradicts this, and makes me learn that there is not the slightest ground for the report. She has quitted Paris, where she is idolized. The partitions of Madame Mahbran—most imprudently and, doubtless, in opposition to that lady's wishes, endeavoured to diminish the popularity of the German songstress, but without effect. At her last performance, her triumph over every body and every thing was complete, and the *Theatre Italien* has been quite neglected ever since her departure on the 26th of January. On the 3rd of February she sang in the theatre of *Am. la Chapelle*, in the character of the Princess of Navarre, in *Joan de Paris*, and was received with acclamations.

11th. It is quite affecting to read in the French papers of the numbers of twenty-two Italian performers, by the crew of a Portuguese vessel in which the unhappy sufferers had embarked at Lisbon for Oporto. Among them was none of any name, but the story of the crime is not thereby diminished, or the circumstance rendered less horrible.

12th. From the *Spectator* of this day I extract the following article:

"At the Harmonists' Society on Thursday a very excellent new piece, by Mr. George Smart, was sung by Master Phillips, and Messrs. Terrell, Hornmole, Goss, and E. Taylor. We sing the poetry, which was announced to be the production of Miss Fanny Kemble. It has not yet appeared in print.

"The moment must come, when the hands that were
In the first clasp of friendship will sever,
When the eyes that have beam'd o'er us so brightly to-night,
Will have ceased to be so true and so true
Yet breathe around the golden's hair
With pleasure's ruddy crown
What though the future hour be dim—
The present is not ours."

The moment is come—and again we are parting,
To roam through the world each our separate way
In the bright eye of beauty the parting is starting—
Yet hope, sweet hope, through the tear sheds its ray.

* That has since been done.—*Edin.*

Then breathe again the golden's hair
With pleasure's ruddy crown
To hope though present hours be dim—
The future is not ours."

The moment is past—and the bright thing around us,
So lately that gather'd, has fled like a dream,
And Time is scattering the fond dreams that bound us,
Like frost-berns that melt with the morning's young beam.
Yet breathe once more the golden's hair
With pleasure's ruddy crown
What though the future hour be dim—
The past has been our own."

13th. The *Chronicle* of this day speaking of Madlle. Rastag, says, "Wedded to her, as it appears our destiny to be, for all the various portions of the season, we must endeavour to avoid comparisons, which can only disparage her, and awaken public discontent." This is odd language for a critic to hold! If a performer is not what she ought to be, is it not the business of criticism to say so?—and is not a declaration of inferior ability a disparagement, and disparagement a certain cause of public discontent? The mutual twaddle of the daily press is becoming more intolerable than ever. In the same paper I read of "the exquisite variety of Donzell's *infernal*." What can the learned writer mean by this?

17th. The public performances of Marchion in Paris have been crowned with the most brilliant success. He has charmed the French public generally, but not so the manufacturers of piano-fortes, each of whom wished him to use a particular maker's instruments exclusively. He played on all he thought worthy of the honour, and thereby pleased no individual maker, every one thinking that privilege.

"—she has, in her name,
I dare to say you read the same."

20th. I have just read "*Constantinople in 1829*," by Charles Mac Farlane, Esq. a most interesting volume of the present moment. It contains, among other entertaining matter, some curious facts relative to the present state of things in Turkey. From this work I make the following extracts.

The instruments next to importance to their big drums, which are very different, both in shape and sound, to ours, are a species of long flutes, held, not horizontally, but perpendicular, which emit the shrillest, most piercing notes I ever heard—and grating, cracked, screaming trumpets, that positively tear the ear of an unaccustomed European. The pipes are prettily simple and melodious, but yet there were some of them that produced a wildness and phantasmagoria, which, when heard at a sufficient distance (so from the surrounding hills), were not without their charm. They always recalled to my mind the old Scotch mountain music, and the pipes of the North, who also (forgiving the pardon of every long-pipe among them) I have generally preferred to hear at a sufficient distance. The passion of the Turkish women for their music, insatiable as it is, is unbounded. I have remarked that wherever I have been among them, both in Europe and Asia Minor, and have seen that it formed one of the principal attractions, not merely to the military systems, but also to the convents of the dervishes."—(p. 22.)

"Not far from the water-side, we passed an open square,

where some Turkish* were drilling, and a large barracks, where the band of the regiment was performing a march from Rumania, under the direction of an old partitioned Sultan"—(p. 230.)

"I have mentioned hearing chords after my arrival, in Constantinople, a band of the last & regiments performing a piece of Russian music: but there were now numerous examples at Constantinople, and the band of the imperial guard could already play several little things in a very respectable manner. It was agreeably striking to stand alone in the midst of these Turks, and to listen to well known strains that recalled Italy, and many passing scenes, and dear friends, but this was nothing to the delightfully unfamiliar melodies. I experienced one morning when the band of the guards struck up an old English air I had not heard for many years, but which I immediately recognised as having been familiar to me in early life. I could not even see the place where I had heard it, but it must have been in my own country, and in the society of my various friends. It seemed to me as if I were in one of those friends, and it brought before my eyes the familiar face and the kind heart of my childhood, and the faint, distant echoes of many a scene in Scotland and England. I am describing nothing new for the ears of most people have been started and delighted by the unexpected repetition of an old and half forgotten melody, bringing with it a confused crowd of associations and early remembrances, but in a foreign and a barbarous land, with no countrymen near me, almost as I had been for many years, and prolonged in susceptibility by the impact of a lingering illness, the striking recollections affected me more than I well attempt to describe. When the band changed the music I would have given, I know not what, for them to have continued the air. I could have listened to it the whole day"—(p. 242.)

"In the first introduction of European music the Turks, from its contrast to the primitive simplicity and monotony of their own compositions, heard a new what to make of it, it was a rabble of sounds to their ears, and I can quote the estimate of their feelings in support of an opinion (obvious enough) given by Hume in one of his essays, viz. that unimpaired organs will be more delighted with a plain, unornamented melody than with the intricate grooves of the Italian music. The Turks preferred the English march that we much disliked me (but certainly not from the beauty of the music), and such things as 'For Henry's Quatre' and 'Mademoiselle en sa Croisiere,' to the magnificent marches of the French and the Italian"—(ibid.)

"From a slight affinity," he says, "of character they have with their own music, and from their melancholy and simplicity, some of our old French and Irish melodies would be great favourites with the Turks."

"Their passion for music, particularly in the women, is indeed unbounded." An old Italian, charged with the instruction of one of the bands, told me, however, that the Turks themselves had not much aptitude for learning it, but that most of the musicians were Armenian youths. The Sultan afterwards played a few of the younger whistlers, or pagers, under the master's instruction, and these were making some progress when I left Constantinople, as they

* These French, drilled, and disciplined in the European manner.—(ibid.)

† In the autumn of last year, a German vessel arrived at Constantinople, from Italy, with a cargo of musicians, men, and instruments, for the Sultan and his troops. (The Sultan.)

were drilled, and could be kept to work like mere wheel-hops, as they were. The love for music will do much, but with the Turks, the great difficulty is, to awaken an interest in their minds for any art or science. From what I have seen and what I have heard from old observers, I should not think the Turks naturally stupid race, but they are naturally an indolent one. In matters that touch their interests and passions they can be, and generally are, ardent and actively active more in their actions than speech in their intentions, and they will bring to the accomplishment of an object, extreme patience and unflinching application."—(p. 242.)

Foreign Musical Report.

BRISTOL

A concert was given in December on the occasion of Hutchinson's anniversary. A symphony in A flat, by this master opened the concert, which, as usual, consisted of chorists of his works. The piece reached *Mercutio*, and *giallo* & *Falst* (Calm at Sea, and the Happy Sailing) in which the composer has endeavoured to represent a poetical scene of the sea, representing the sudden change from the dead calmness of a calm to a swift ending with a tempest wind, shared the water late with all the portents whereon the composer has sought to render particular ideas. It appeared cold and vague. The concert in a major for the piano, produced a striking effect, as performed by Mr. Tuckwell. The symphony on the Oak in Jap, by Schiller, with a chorus solo, concluded the concert. This last piece is extremely difficult, and, to all appearance, had been imperfectly studied.

MUNICH

It is understood that Madlle. Schuchter has contracted an engagement for ten nights, at Paris, whether at the Italian or German Opera, is uncertain. The terms are said to be highly favourable to the lady—£7,000, independently of a benefit, and the payment of her travelling expenses.

WEIMAR

The *Sturm und Drang*, is here pronounced one of the most beautiful productions of the human mind, and, as in the case also at Dresden, it is the most productive Opera which has appeared since *Der Freischütz* and *Ulrich*.

FLORENCE

Lena, an opera by Cello, was represented for the opening of the Carnival. *Julius* (Lena, in Paris, the latest thought, and the late Polymore, did all they could, but in no purpose, to support the wretched composition. The ballet *L'aveu de l'homme*, was equally unfortunate.

Pacini's opera *Giulio delle frode*, has succeeded neither at Ferrara, nor Verona. In both places, the bad organisation of the singing companies marred the genius of the work, which has been generally well received in Italy.

BOLOGNA

Don Maurizio Capolista, is engaged for the *Comunale* theatre in an opera buffa, to be called *La Comtesse d'Ami* & *Ami d'Ami*. A delightful treat then, for the ears of Bologna who is living here in almost complete isolation, receiving but a very small number of friends. He does

not frequent the theatre, which, to say the truth, is extremely bad, and can have no attraction for him.

ROME.

Madame Paroli is now performing at the Teatro-terrena, where she excites public enthusiasm to the utmost. The *Prothomatos* having this evening her one of the better fare, and passing a vote, that a marble bust shall be raised to her.

Haydn's new late composition at this theatre of an opera by Rossini, the title of which is *L. Fanciulla del Marito*.

The Philopator Fathers, who appear to have determined not to give any Operas but those of P. Donizetti, have this evening selected those of other composers. Among these chosen at the last subscription were, *Lucio ed Ercolo* by L. Rossini, *L. Fanciulla del Marito*, by Rossini, and *La Hilda d'Adamo*, by Donizetti.

VERONA.

Madame Paroli is the constant theme of admiration here. Her success in Rome was complete. This was entirely to expect, not longer the Roman of *Esquadrille*, for the first act, as was played consists of a variation in *Paroli*, another by Rossini, and a quartet from Rossini's *Paroli*. In the second act found the first from Rossini's *Paroli*, and in the third act the second of Rossini. The third act alone has captured us in previous ones.

A particular circumstance appears to have had more influence on the success of the great actress in this part, than the effect which she produced. On the eve of the representation, she paid a visit to the house of *Julia*, which, as all the world knows is now Verona. The night of the triumph so powerfully excited the enthusiasm of Paroli, that the impression was fully preserved in her performance of the terrible scene in the third act, in which she rose to the highest degree of the pathos.

VENICE.

After the failure of the opera buffa, *Amor Schiavo*, which was represented at the San Benedetto on the 30th of December, *La Fanciulla del Marito* followed, the success of which is by Charles Pini, and the music by Rossini. The music given was beautifully disposed, and throughout the whole evening gave abundant evidence of their success in giving the compositions, wherever they were possible, but the poverty of style, the ignorance of form, and the want of instrumental playing shown throughout, beset by denigrating the composition of the audience, and the other was not to be pardoned. Despite and his wife, both pupils of the Grand Master Rossini, which is directed by M. Chini, are great favorites with the Venetians, and sang pleasingly in this past production.

The *Comte d'Org* was selected for the next performance.

NAPLES.

Esquadrille on Rossini's, an opera by Rossini, which was performed without success in July last, has been revived, but its actual success was not more favorable than the first.

On the 30th of November, Madame Paroli appeared for the first time in the *Paroli* de Rossini, and the opinion of a house crowded on every part testified the delight caused by her performance. Lohrke, the first of Rossini, worthily sustained the principal part.

Rome, 1839.

MILAN.

Fanciulla del Marito.—At this house, *Le Rossini* of *Esquadrille* has long appeared. The singers, Rossini, Tancredi, Rossini, Lohrke and Lohrke were four times called for, after the first and second acts. A variety of applause, of various kinds, was the result of the Rossini, published recently at Milan, contains many remarks both just and appropriate.

Paroli arrived here on the 1st of January, to complete the representation of the opera of Rossini, which he had undertaken to prepare for the Carnival.

PARIS.

Paroli Paroli. — For the benefit of Mlle. Rossini, Rossini's and Tancredi were selected, and the evening assembled to witness the last appearance of the wonderful being, who the last performance of the opera, which has followed her recent and unexpected improvement in the style of dramatic representation. The French press declares that it was impossible to her to improve so perfect, and before she left them. To her talent is attributable the victory which *Don Juan* of her obtained over the prejudice of *del Marito*. It is her own talent's great work, for the first time given, with the opera in which it was composed, without causing to be general, she appeared to do an energy to which the public had been strangers.

The performance of which Mlle. Rossini took more of the fashionable world of Paris, consisted of the first act of Rossini's and the second of Tancredi. The independence of Mlle. Rossini's composition the adaptation of this latter work for the first act of *Don Juan*, which was originally composed.

It will be remembered by those who have watched the change in Mlle. Rossini's manner of feeling and representing dramatic music, that it was at Rossini's that the first adaptation of such a change became perceptible. She has, since then, made great progress in this (or her) vocal path. The success, which she obtained, determined her resolution of no longer returning her talent to the ordinary carrying of dramatic passages, which are in order not without the pace of dramatic music. The next to the difficult part of *Prothomatos* was nothing to be desired. The opening measures of the first act to meet who have undertaken the character has so difficult for her. In the meantime, in the first with Rossini in that only Rossini in this manner, but have taken from the second to the first act—by short, in the first she showed a variety of talent and resources which is the true talent of dramatic singing. Such is her superiority, that the other singers can with difficulty escape themselves beside her. Even Madame Paroli and Lohrke had but little chance to show their, though they sang a well of applause was reserved for Mlle. Rossini.

In Tancredi the difficulties were fewer—and the position was more difficult, as she had to contend with Madame Rossini, who can have her to sustain the public, and have it to witness its exclusive performance. That position which is often spoken of relatively is absolute in the first instance, when may be their two surprising success. Madame Rossini, who profits by success, though it is not always pleasing to her, assumed a tone of very eloquently well suited to the opening of this first, and all the rest of the piece was beyond praise.

Lohrke and Rossini were absolutely thrown upon the stage. Madame Rossini offered them to Mlle. Rossini, who, in her confidence, forgot that a part of these talents belonged to the first Tancredi.

Demetri and Souda are said to be on the eve of departing for London—a loss which, added to that of Deming, will be heavily felt by the Paris elements.

About three years ago, four Tyrolian singers visited Paris, but occupied unimportant and so short a time that some sense of their countrymen understood a journey to London, and occupied subsequently—transferring the baritone, and, consequently, changing a tenor baritone. The returning for a more favorable result, have required a second time to Paris. In the singing of these representatives it may be said that a genuine originality, and by its novel and singular character, powerfully retains the ear from any tiredness. But the object of this visitation would be gained and increased, and there who would not become so different as it would be a masterpiece. The collection may be addressed to the above named singers, who have appeared at the Opera Comique. They sang five pieces, all of the same character—no work so that it would be difficult to distinguish between them. One of these Tyrolians has an admirable voice, and retains the public with great facility. The two women, and the other male voice, which is neither a tenor nor a bass, play a very extraordinary part, combining themselves in supporting the baritone. There is no one to say of them, all four begin to sing, and questions all very satisfactorily may. The time about the same requires but to remain long remain silent. These "singers" vegetables, as Deming would call them, have been very favorably received by the Parisian public. They will, it is said, give numerous representations.

Concert for the benefit of a Poor Family.—Hardly are concerts so managed as to attract persons of taste. It is generally to be seen, having its accompanying band at the side of the orchestra, that the pleasure is not to see persons of such perfection as has generally a powerful compensation. Hence the concert given on the 31st of January last, at the theatre of the Opera, where all the performers were persons of the first order, and in which perfection was maintained, showed us a marked the most lively transports of applause. There was a musical machine more volubly delighted in a subject and more than was the case for consideration.

In his third concert for the season, M. Hoffmann, developing the resources of his admirable talent, was by turns brilliant, superior, graceful, and elegant. The successful presence of his execution, and particularly the power of his left hand, caused equal pleasure and surprise to the audience, who assembled at the concert. In the first half, performed by him, in the second part of the concert, he obtained the most perfect of perfect execution. The knowledge of all manner of difficulties, including another great and numerous, would give him a full view of the effect produced by M. Hoffmann in this genre, the composition of which, moreover, is delightful.

ROYAL ACADEMY OF MUSIC

Since our last, the pupils of this institution have had three more performances at the concert-halls—our august-voice has one—of the King's Theatre. The pieces were *Can You Tell the Green Tree*, and *Il Maitre-musicien*. In both, the characters as before, played the whole getting up and quavering were much the same as in those given before Christmas, except that the performers, being all better

acquainted with their parts, and more accustomed to such representations, seemed amongst ourselves, and showed themselves thoroughly with the characters allotted to them.

Three persons per se were present as before a large audience amongst which were many persons distinguished by rank, station, and talent, all of whom seemed much pleased by the accomplished state and accurate manner in which the opera was given, and the spirit and variety of the execution, the young daughters of which have made great strides, within the last two years, in the most essential parts of their profession.

LES BRUL.

LES BRUL.

On Thursday the 6th of last month, the theatre opened its doors, and commenced the season with *Les Brul*—the famous opera being represented by Mlle. Brul, a remarkable performer when appearing in her proper sphere, but recently not introduced to make us forget the splendid manner in which she character has been in other and so recently represented. The part of *Le Roi* the second in the opera, was filled by a Madame Perceval, a lady certainly less qualified than Mlle. Brul to fill her part, and carrying the opinion of those who have provided her in the important character. In fact, she did not do the justice it did to be judged to her first appearance on these boards, must be placed very low indeed in the scale of not only vocal, but histrionic, and more personal merit. A figure factor, who performed some ten songs, seems to have been very much in agreement, though not powerful. In many like a masterpiece, and her person and disposition are such as to be long.

M. Brul is no longer master of the stage, and one of the great representatives of his country in the theatre in the interests of those wonderful performers, Lully, M. Brul, and M. Brul. In the 1844 *Le Comte de Montfort* was performed for the purpose of introducing *Le Comte de Montfort*, who has very long been known, in the various Italian theatres, as a singer with a long voice. This opera, in which some of the daily critics have applied the epithets "charming," "delightful," and so forth, is exactly the sort of *Brul*—opera, as we said the opera on the only piece in it is all *Brul*. As to *Le Comte de Montfort*, we can only at present say that he appears to us to have done his best here, in regard to voice and not to have much displayed the splendid lung in the scale of opera.

The system of the house of the present state of the Opera is here animated by the spirit of the audience, which are not only that, but already consisting of persons who, by meeting there long ago, and long since, have been, since long since they are acquainted with the rules followed by those who are in the habit of frequenting the King's Theatre. Concerning the spirit of subscription, and the further continuance of rights, we shall have more to say in our next.

Dance Last Tuesday

On Thursday the 6th ult. Father's opera, *Le Piqueur*, in an abridged form, was brought out at this house, with the title of *The Nightingale*—or *Brul* and so *Brul*. It is the same story as *The Countess's Wedding*, performed not long since at Covent Garden. There is some pretty

quels of the very high kind in the present system, of which we say nothing more here, as we shall notice it as we go on. It differs in general character from the *Illustrations* of the same company, and he did not, we feel assured, intend it to have any competition with his popular and preceding work. Madame Tarnoy and Laveny are the main props of the piece, which is lively full of incident, and draws confidence,—the best sort of music, according to a manager's notion of the word.

LARGE GIGANTIC THEATRE

Not having been able from indisposition, to attend the opening of this theatre on the 29th of January, the subscribers of *Charles's* subscription, we copy from the *Standard* some remarks on the performance. Inasmuch there appears to us to be important defects, without a mortal war to push for push and advertisement, at any rate in order, all of which, together with the influence of those who undertake to direct the papers, the lack of musical resources, contribute to render this department the least efficient, and most susceptible of any of which the newspaper press consists.

The 29th of January is a sort of extra night, in which the manager permits his troops before the public, in order to prove their number and their quality before the regular Lent season begins. We noticed, last evening, Mrs. Haydon, Miss J. H., Mr. Phillips, Mrs. Brown, and Mr. Woodcock. Mr. Major, Mr. Bennett, Mr. Phillips, Mr. O'Connell, Mr. Bellamy, and Mr. Adams. The scheme tonight consisted of a selection from the *Maquise* and the *Comte de Monte-Cristo*, with a grand concertation set. Next the performance of these two cantatas, or parts of them, with such a vocal band may be a very excellent job, but we can't for our life see the point of it. To what use we have such an exhibition? It is *Maquise* and *Maquise*, with Mr. Bennett as *Maquise*, and Mrs. J. H. as *Maquise*, something of which we can neither laugh nor cry, where *Maquise* and *Maquise*. Mr. Bennett provides an effort to accommodate laugh, and, for the number, a good chorus. He gives them an excellent leader (Lester of Hobs) and a skilled organ-player (young Wicks), and then finishes with a lot of singing, most of which is very good and even appears to be really judicious to the public, and also of necessity must be for such a theatrical, unimpaired performance. And what does he mean for their use of that? The two defects of the present programme, has playing Mrs. Haydon in subordinate roles, and Mrs. J. H. with Mrs. Brown, and Mr. Major with Mr. Bennett. Here we see great and brave singers, but of whom we never before heard, and the fifth, although a respectable dramatic troupe, which was accompanied with the action of which she is now accompanied in the present support. Mr. Bennett does imagine that, with the exception of both the grand choruses for the Lent season, the public will have no other objection, and that each can stand to run all them. He will find that there is no chance of which they may adequately in any case.

But it is necessary that we give them before and gentle with under critical notice. Mrs. Haydon's was a three third version of *Maquise* as we anticipated it would be. Her entrance. There were altogether, was managed with extreme reference to the galleries, and from there it received its expected applause. Mr. J. H. we would rather say nothing. He did not appear to be compelled to listen to Mrs. Woodcock's singing the words of which, on the same spot, we have heard conversation from Mrs. Bellamy, Tarnoy, and Peter. Mrs. Brown made her debut in an act of *Maquise*, which, rather curiously, she

ended with some-singing number. Mr. J. H. (our own brother) we have no doubt, passed for a great singer at South. It would be over a time to return nothing. He will not add to his reputation in London. Mr. Bennett is a better singer with less resources. Like Mr. J. H. his voice is of limited power and compass, and the less often, the frequency of his tone portions of the less resource of English singers. The choice of his first song—(Lord, remember David)—was a dark, pale one, but its interpretation with the *Maquise* was a good indication of musical taste and even of common sense. (Judith sang the words he had to do temperately. That the only song in the whole performance which had any approach to nobility was Phillips's. The people that walked in distribution.

The house was unusually thin. Without any attraction, people will not pay to go to theatre or concert, and this evening there was none. Some of the audience seemed for other purposes they were not into the theatre, by the most important work which they approached every thing good or bad, it was all one to them.

Bennett's very first opera was *Le Doree Leda*, was performed here on Thursday, the 10th of February, under the well-known title of *Yvonne*. We hardly need say that this is the French piece *Le Po* which was translated into Italian for Bennett, and even from the latter into English. The French drama was produced some years ago at the English Opera House, translated and adapted by Mr. Arnold, and the Italian opera itself, of the King's Theatre in 1861.

That was renders more without difficulty judge of the manner in which the piece is cast, for we assume that they neglected the characters in the Italian opera—the most the dramatic purposes of both versions of the piece.

In <i>Le Doree Leda</i> .	In <i>Yvonne</i> .	
Pietro	Edo	Mr. Bennett.
Yvonne	Adriano	Mr. J. H.
Ferdinand	Edo	Mr. J. H.
Le Po	Edo	Mr. J. H.
Peter	Edo	Mr. J. H.
Yvonne	Edo	Mr. J. H.
Le Po	Edo	Mr. J. H.

For the adaptation of this opera, we are indebted to Mr. Bishop, who, through circumstances could not allow him to give the name of it as an entire state, has added an act thing to it, an interpretation of a person's life and has entered him to depart from, but that one of the best to the composer and the public, which, unless and great taste equally directed. We have not a single the third part and chorus in the opera. The movement of the latter we must reserve for an English theatre cannot be equally strong in every department of the drama, but we do not see why the latter should have been cut out. It is a striking feature and the singers are at hand.

Mrs. J. H. as *Yvonne* knows us nothing to speak, except that she would not believe in defiance and again human care, to believe in believing to believe in belief. In every other respect she is admirable in her personal character, whether as negative singing or acting. To all the other performers much praise is due, and next to hearing this and performed on the opera stage, is the pleasure of witnessing it as now put up in our English theatre.

SALE OF RARE MANUSCRIPTS.

An advertisement on the cover of the present Number will inform our readers, that the musical libraries of the late celebrated organist, Mr Jacob, and of his master, Matthew Cooke, late organist of St George's, Bloomsbury, are, by a curious coincidence, united in one sale, and will be brought to the hammer by Mr Musgrave on the 2nd, 3rd, and 4th of March. We have looked over the collection, which is well worth the attention of every musician, professional or amateur, who may wish to add to his own library. The books are generally in much better binding and condition than are usually found at auctions, and the catalogue contains less mediocre articles, and more that is valuable, than are often met with. Among the latter, we may enumerate the musical histories of Burney, Hawkins, and Martin, the full scores of all Mozart's operas that have been printed, of Arne's *Artaxerxes*, and Cimarosa's *Matrimonio Segreto*, the Anthems of Croft, Greene, and Kent, with Boyce's and Arnold's cathedral music, and Marcello's psalms. The most curious articles of the sale, however, are lots 278 and 279, of the third day. The first is a beautiful, fair MS. score of about fifteen of Purcell's most celebrated works, once the property of Dr. Huxey, and intended by him to be deposited in a public library at Oxford. The other, a rough MS., containing Norris's Ode on St. Cecilia's Day, and several also of Purcell's works in score, the last 46 leaves of which are in his own hand-writing, and bear internal evidence of being first sketches. Norris's Ode escaped the research of the late Mr Malone, who, in his *Life of Dryden*, gives a list of all the odes on St. Cecilia's Day he had been able to discover. Norris is described as late one of the Choir at Lincoln.

NEW MUSICAL WORKS PUBLISHED DURING THE LAST MONTH.

PIANO-FORTE.

Hert, H., Air de Ballet de *Guillaume Tell*, No. 1.
 ——— Polacca, with "Dormez, dormez, mes chères Amours."
 Kullmark, O., Fairy March, by H. R. Bishop.
 Chabrier's Quadrilles de la Clochette, dédiées à Madame Henry Lemoine.

Chabrier's Variations on Marche de "Mazziello," dédiées à Miss Martha Threlk.

Ranberg's Overture "La Rovina di Paluzzo," arranged for Piano-Forte, with Accompaniments for Flute, Violin, and Violoncello, by S. F. Rimbaud, Variations to The Herdsman's Spring Song, as sung by Madame Stockhausen, by M. Dunois.

Ditto, to the celebrated Galoppade, by ditto.

Genz & in Blaus, No. 2, containing *Laugi dal caro bee*, by Pio Cimabattini.

————— No. 3, containing *Salvo al Fin*, by ditto.

Favourite Airs in *Matrimonius*, with ad lib. Accompaniment for Flute, by ditto.

HARP AND PIANO-FORTE.

Hert, H., "Les Coquettes," Flute ad lib., by W. H. Seal, Divertissement from "Guillaume Tell," by ditto.

HARP AND PIANO-FORTE, WITH AD LIB. ACCOMPANIMENTS FOR FLUTE, VIOLIN, AND BASS.

Quadrilles from *Il Pirata*, by Bochia.

Ditto from *Gli Arabi*, by ditto.

Ditto, containing the Bohemian Melodien, by ditto.

Galoppes, Nos. 1, 2, and 3, by ditto.

HARP AND FLUTE.

Bochia and Telon's *L'Italia at L'Irlanda*, containing favourite Italian and Irish Airs.

MAZURKAS, QUADRILLES, GALOPPEES, AND WALTZES.

Gayneser's Mazurkas, as danced by the Duke of Devonshire.

Duo: 20th Set of Quadrilles, with the Air in *Der Vampyr*.

———— 1st and 2nd Set of Galoppes, with the Figure, as danced at his

Majesty's Ball, composed by M. Faucher.

Bochia's 1st Set of Galoppes, ditto, ditto, ditto.

Two Waltzes composed for the Musical Gen., by Lady William Lestock.

VOCAL.

The Maid of Elstere, sung by Mr. Phillips, arranged by W. Hall Cathedral Chants, by A. Bennett and W. Marshall, of Oxford.

Idolo mio, (Begonia's last new song).

Forget Me, composed by Mrs. Elliott.

Se mal si esprime, Duet in *Gli Arabi*, Pacini.

"Ah si per te gli occhi miei," Duetto, Rossini.

"Te che Angel," Tyrolia, Ditto.

"In questa Navicella," Barcarolle, Ditto.

"Green Hills of Tyrol," Tyrolia, Ditto.

MEMOIR OF SAMUEL ARNOLD, MRS. DOG.

(Compiled from various Publications, and from private
Sources of Information.)

The subject of the present memoir was born in 1710 Under the patronage of the Princess Anna, one of his last Majesty, he was placed in the King's Chapel, where he received the rudiments of his musical education from Mr. Gales, then master of the children, and completed his studies under Dr. Nares, Mr. Gales's successor.

He manifested early indications of those talents by the cultivation and exercise whereof he acquired celebrity in the science to which he was devoted, and his subsequent attainments fully justified the expectations formed of him by his friends and superiors.

It is hardly necessary to mention his first production, the *Devil's Lane*, in 1711, as a play to demand a "Lover" who is quoted public attention in no unusual degree, and made his name known, as it was soon succeeded by various compositions of a superior hand, which covered the ground and fixed, and established the professional reputation of Mr. Arnold. An order was his application to the study of divinity and on rapid his progress, that before he had attained his twenty-third year, his extraordinary merit attracted Mr. Board, one of the managers of Covent Garden Theatre, to introduce him to the public as composer to that house, and in 1716, he was engaged by Mr. Colman to fill the same situation at the Haymarket Theatre. A friendship arose out of this connection, which continued without interruption till the decease of that eminent actor, and was then transferred to his son, George (whom the younger). The chief musical pieces produced for many years at the Haymarket were composed by Dr. Arnold, and not yet got up, as in the present day, by a variety of persons, the labour therefore of producing an opera, was proportionately great, and the loss as well as profit, if the work proved successful, commensurate with the labour.

Having in early life enjoyed the benefit of Handel's genius and labour of his labours, he derived from that sublime composer a taste for sacred music, and accordingly directed his attention from those light dramatic pieces in which he had gained reputation, to serious, his success in this high branch of the art, much augmenting the fame he had already acquired. In 1727 he made choice of Dr. Browne's sacred ode *The Cure of Soul* as the subject of his first effort in a superior style of musical composition.

* The Reverend John Browne, D.D., author of the *History of the Church of England*. Dr. Browne selected some from various great composers, and adapted it to his own words. He afterwards put his title into Dr. Nares's hands to set to a voice. While Nares was engaged in the work, it happened that his former pupil, Mr. Arnold, saw the work, and being struck with the beauty very graciously relinquished his task, after having composed about one-half of the Ode.

Arnold, 1727.

him. Such was his success, that this production was generally allowed to be the best of its kind that had been produced since the time of Handel—an opinion which was not disputed till the appearance of *The Creation of Haydn*. It was generously presented by the author to the Society instituted for distressed Musicians and their Families, and by that society, Dr. Burney tells us, it proved a very valuable acquisition.

The approbation so decidedly expressed by the public, encouraged Mr. Arnold to proceed, and *The Cure of Soul* was soon followed by the oratorio of *Samuel*, *The Resurrection*, and *The Prodigal Son*, which were performed during several successive Lenten, at the Theatre-Royal Haymarket and Covent Garden, under his own management and direction.

About the time of his composing *The Resurrection*, he published four sets of Vandyke Songs, most of which are singularly sweet in their melody, and were remarkably popular even in the house of the noblest people in those days, and actually destroying the works of English composers which have already to us with the noblest wit, death, &c. of Vandyke, Caruso and other Italian singers, thus in vain. He also printed several sacred oratorios, &c. for the improvement, some of which would not diminish the number of performers or the demand of attention for those employed in the compositions of later days.

In all his oratorios, says an anonymous writer. *The Prodigal Son* reflects the highest honour on his talents and judgment. Its great, indeed, was the fame of this sacred drama, that in 1773 it was performed at the residence of the celebrated Lord North as Chancellor of the University of Oxford. In consequence of his ready compliance with the request made to him for this purpose he was offered an honorary degree in the theatre, but he preferred obtaining it in the academic study, and agreeable to the statutes of the University he was advanced to the dignity of doctor in the school room where he performed as an oratorio, the Poem of Hughes, *On the Power of Music*. On such occasions it is customary for the Masters Professors of the University to examine the exercises of the candidates, but Dr. Hayes, then holding that station at Oxford, returned Mr. Arnold's words unparaphrased, saying to him, "Sir, it is quite unnecessary to scrutinize the exercises of the author of *The Prodigal Son*."

In 1768 an enterprising spirit led him to purchase the Marylebone Gardens, a piece then of insignificant extent, which he rendered old and more attractive by adorning them in a novel and beautiful manner, and composing and producing three ballets, performed by the vocal

duration of the day. First, while the spectators passed rapidly unopposed, but immediately turned on all his train, quitted Mr. Arnold took advantage the majority of others, and a person in whom he placed great confidence having followed the trial, and accompanied with a large number of others, while alone he came out, he appeared delighted in London, he perceived related from the success a more to the pleasure of mind than that his thousand pounds.

Subsequently to this, he was again actively engaged at the theatre, where among other pieces he brought out *The Captive of Andromeda*.⁴ However, after these two last possible success *The wandering Nymph* and *Phoebe* these rapid success of his mind, he retired every year when they were first produced and it continued up to the present moment to delight all unprejudiced critics. These success would be sufficient to give his name down to distant posterity, had he never given to the world another and lasting monument.

In the death of Dr. Nares in 1762, Dr. Arnold was appointed his successor as librarian and registrar to the Society. At the grand performance in Westminster Abbey on the commemoration of Handel, the first success of which took place in 1764, he was one of the subscribers, an office which he continued to fill till the dissolution of these societies.

In 1766 Dr. Arnold projected the plan of publishing a edition whereof all the works of Handel in which he was particularly well versed by the late King, the most full and correct edition of the work. He presented a the undertaking to the Society, and had suggested about thirty subscribers. This work, though not in the least extent to doubt be needed, owing to the difficulties engagements of the editor, a subscription a lasting monument of his good and judgment for his work and talents were not adequately compensated, and the subscription in its entirety submitted to various events all that is worth preserving of the great master.⁵ He also published at about the same time two large volumes of selected music as a continuation of Dr. Nares's well known work. This is an admirable collection, and a worthy addition to the volume edited by his distinguished predecessor. In order to do this as cheap as was compatible with his own dignity, indeed it is doubtful whether he gave towards the expenses to his subscription. In, notwithstanding the long labors of the project, the selling price was limited to one guinea a pair.

In the death of Mr. Storer, Dr. Arnold joined Mr. Storer in carrying on business at Drury Lane Theatre—a profitable speculation, which he continued for some years, but was at length opposed by Mr. Astor at George Charles Thomas, who has introduced considerable improvements the success of which was left him without a competitor. Dr. Arnold, however, returned his efforts in 1768, at the Haymarket, in competition with William Blinn and Thomas, but the result of the attempt did not encourage the parties to go beyond one season.

While the above particulars were under his direction,

⁴ In the collection there are two sets of Handel's *Polish Symphonies*. I have found that the publication of the whole of these must not be entirely correct, the subscribers of the work, and a few would have called for an annotation which without covering any great expense, he is open to an display his greatest talents, as well as his very few things—his as there, at such a variety of being printed in 1766.

⁵ The failure of this project, and death of Mr. Storer's last of business.

he completed two very fine and effective oratorios, which he named *The Redemption* and *The Triumph of Truth*, the first oratorio being Handel, the last from various circumstances incomplete. The project was happy to be in the application of English words to every one, and the world is indebted to his skill and judgment in a language in which some words of Handel's last words enough which are admirable and *The Redemption* and most generally sung to the words adapted to them by him.

In 1768 the Academy of Ancient Music chose Dr. Arnold as manager of the society. In 1768 on the death of Dr. Nares, he was requested by the Society, Bishop of the House and House of Westminster to accept the post of organist of the Abbey. He readily accepted Handel's music to hold the duties of the organ as a result of his long professional experience. Subsequently, however, the greatest him to take the appointment on his own terms, and to perform his duty by deputy, whenever his employment would not allow a personal attendance. Three years afterwards he was selected to conduct the annual performance in St. Paul's, for the benefit of the cause of the church, and as this was an office of charity, undertaken by no thing in the shape of reluctance, he abundantly complied with the wishes of the governors, and managed to give his assistance till the latter of his death.

His last work of importance was an oratorio, *The Messiah*, 1742, which possesses all the fine and great of his earlier compositions, with that additional virtue which the repeated use of years of composition, and his further experience, acquired him in vigour. This is a very fine composition throughout, and it is much to be regretted that the public have never been able to appreciate it having a particular value the demands of an author. His services and talents, required to the use of the Royal Chapel, also were unobscured therefore very little known, through managers there are some exceedingly fine and very masterly works, which would prove an invaluable acquisition to our various churches, and furnish them with a source of giving their voices to the spiritual service which by music is known to be his in a development.

Dr. Arnold saved his life after a gradual decay brought on by a fall, on the 24th of July in 1768. His remains were interred in Westminster Abbey, near Purcell's monument, with more than ordinary marks of respect. He is obnoxious to a multitude of friends the three houses of Westminster St. Paul's, and the King's Chapel, attended the funeral, and besides the great assembly, a new edition.

I found a note from London, composed by the secretary by Dr. Nares. A simple tablet, placed there by his widow and children, marks the spot where he rests in.

Of the abilities of Dr. Arnold, as a critical composer, says Dr. Storer (in *Storer's collection*) it is needless to add anything by way of eulogium: the public appreciation has sufficiently expressed the value of specimens which the imagination might be disposed to put to his measure. His composition are well acquainted of the doctrine of an great a master as Handel's and such was the number of his talents that he not only completed himself with high style in these subjects and original designs which relate to our religious duties, but in those to be more playful, and humorous compositions, which belong to the taste of our public entertainments.

It may be further remarked, to the honour of Dr. Arnold's talents and character that the success of his professional talents was not confined either to the most substantial of the public or to his own private satisfaction. Many eloquent testimonies cannot give him more than his

voluntary and gratuitous assistance. Besides his professional excellencies and the general benevolence of his disposition, he possessed many qualities which entitled him to the esteem of those who were acquainted with him. "His genius and science," says a writer who knew him well, and justly appreciated his merits, "procured him a numerous circle of friends, and his sociable and amiable disposition constantly preserved them. His conversation was pleasant and unaffected, his heart was framed to feel for the distress of others, and his friendship was zealous and sincere."

Dr. Arnold left a widow, a son, and two daughters†. His wife, a highly accomplished woman, only child of Archibald Napier, M.D., and a lineal descendant of the illustrious Baron of Merchiston, survived him many years. His son, the well-known dramatic writer, a magistrate for the city of Westminster, and proprietor of the English Opera-House while it was in existence, inherits all his father's activity and enterprise, and will, it is hoped and expected, shortly be at the head of a new theatre, equally respectable as that so recently destroyed, and devoted to similar purposes.—Mr. Arnold's qualifications for the duties of a manager being, beyond dispute, of the highest order, entitling him to the protection of Government, and to every support the public can give.

The following is a list of Dr. Arnold's dramatic compositions:—

<i>Skail of the Mill</i> , comic opera, . . .	Covent Garden,	1765
<i>Rosamond</i> , opera	ib.	1767
<i>Portrait</i> , burletta	ib.	1770
<i>Mother Shipton</i> , pantomime	ib.	1776

* Dr. A. had a strong turn for humour. About five-and-forty years ago, the musical service in St. Paul's Cathedral was suspended, on account of a peculiarly uncomfortable indisposition which attacked all the choristers. On that occasion, the following epigram appeared in *The Whitehall Evening Post*, and was ascribed, we believe pretty correctly, to the subject of this memoir:

The church stopt up!—the organ ceased!
Who shall explain this riddle?
Now, minor canons, play the flute;
Now, boys, play the *Scotch-fiddle*!

In a high Tory paper published during the early part of the French Revolution, with a view to stir the current of popular opinion here, are several *jeux-d'esprit*, supposed to have been written by him.

† The daughters are married to W. Ayrton and J. Bosc, Esquires.

<i>Son-in-law</i> , musical farce	Haymarket	1778
<i>Summer Amusement</i>	ib.	1779
<i>Fire and Water</i> , ballad opera . . .	ib.	1780
<i>Wedding Night</i> , musical farce . . .	ib.	1780
<i>Silver Tankard</i> , musical farce	ib.	1781
<i>Dead Alive</i> , comic opera	ib.	1781
<i>Castle of Andalusia</i> , comic opera . .	Covent Garden	1782
<i>Harlequin Teague</i> , (called a) speaking pantomime	Haymarket	1782
<i>Grotes Green</i> , musical farce	ib.	1783
<i>Hunt the Slipper</i> , musical farce . . .	ib.	1784
<i>Two to One</i> , musical comedy	ib.	1784
<i>Here, There, and Everywhere</i> , pantomime	ib.	1784
<i>Turk and no Turk</i> , musical comedy . .	ib.	1785
<i>Siege of Cuzco</i> , comic opera	ib.	1785
<i>Inkle and Yarico</i> , opera	ib.	1787
<i>Enraged Muscian</i> , musical farce . . .	ib.	1788
<i>Battle of Hexham</i> , historical play . .	ib.	1789
<i>New Spain</i> , opera	ib.	1790
<i>Basket-maker</i> , musical entertainment .	ib.	1790
<i>Surrender of Calais</i> , historical play . .	ib.	1791
<i>Harlequin and Faustus</i> , pantomime . .	Covent Garden	1793
<i>Children in the Wood</i> , musical entertainment,	Haymarket,	1793
<i>Auld Robin Gray</i> , musical entertainment .	ib.	1794
<i>Zorinski</i> , play	ib.	1795
<i>Mountaineers</i> , play	ib.	1795
<i>Who pays the Reckoning?</i> musical entertainment, . .	ib.	1796
<i>Love and Money</i> , musical farce	ib.	1796
<i>Bannian Day</i> , musical farce	ib.	1796
<i>Shipwreck</i> , comic opera	Drury Lane	1796
<i>Italian Monk</i> , play	Haymarket	1797
<i>False and True</i> , comedy	ib.	1798
<i>Throw Physio to the Dogs</i> , musical farce .	ib.	1798
<i>Cambro-Britannia</i> , historical play . . .	ib.	1798
<i>Obi, or Three-fingered Jack</i> , pantomimic drama .	ib.	1800
<i>Review</i> , musical farce	ib.	1801
<i>Corsair</i> , opera	ib.	1801
<i>Veteran Tar</i> , comic opera	Drury Lane	1801
<i>Sixty-Third Letter</i> , musical farce . . .	Haymarket	1802
<i>Farrier Ravels</i> , burletta	ib.	1802

The following elegant melody, which, "as a thing clean forgotten," will be virtually new to the present generation, is inserted as a specimen of Dr. Arnold's lighter compositions. It was sung by Mrs. Baanister, in Miles Peter Andrews' comic opera, *Summer Amusement*.

Song.

"IN THE PRATTLING HOURS OF YOUTH."

COMPOSED BY

SAMUEL ARNOLD, Mus. Doc.

THE WORDS BY MILES PETER ANDREWS, Esq.

TEMPO
MODERATO,
CON
ESPRESSIONE.

p *leg.*

mf *f* *pp*

1 In the pratt - ling hours of youth, Art less na - ture leagues with truth, In the
 2 But when va - ried hopes and fears Mark the course of ri - per years, But when
 3. Question'd then of flames and darts, Brok - en vows and heed - ing hearts, Question'd

pratt-ling hours of youth, Art- less na- ture leagues with truth Off we
 va- ried hopes and fears Mark the course of ri- - per years, If we
 then of flames and darts, Brok-en vows and bleed-ing hearts— If your

me

p laugh, and oft we cry, When, per-haps, we know not why, Off we laugh, and oft we
 smile, or if we sigh, Do you think we know not why? If we smile, or if we
 pur-pose we de-ay, Don't sup-pose we know not why, If your pur-pose we de-

p

cry, When, per-haps, we know not why, When, per-haps, we know not why.
 sigh, Do you think we know not why? Do you think we know not why?
 ay, Don't sup-pose we know not why, Don't sup-pose we know not why.

me

p *f* *ped.* **pp*

ON THE PRESENT STATE OF MUSIC IN DENMARK.

By J. MOCHERLON, Esq.

To the Editors of the *Musicalist*.

SIR,

As the musical relations between this country and Denmark are not very extensive, perhaps my visit to that country, during the last summer, may enable me to furnish you with some information not unacceptable to you or your readers.

That most which not subsequently is dissipated by the transient man of popularity is not always the most worthy of the history it covers. Whilst talents, which might hold a challenge the severest trial of criticism, are now and then only employed by the transient performer for the gratification of a circumscripted society. More numerous than one of the latter sort, it was my good fortune to discover during my last tour, and it will be a high source of satisfaction to me to pay a tribute to superior merit through the public medium of your valuable *Journal*, and, at the same time, to give specimens of artistic ingenuity calculated to excite the minds of your musical correspondents in a highly advantageous manner.

I shall commence with Professor C. E. F. Weyse—a native of Schleswig, resident at Copenhagen, organist to the King—a very accurate player on the organ and piano-forte, and one of the most learned composers of the age. His present productions are chiefly for public occasions, such as royal weddings, births, &c. and also for the church. Amongst the latter, are particularly distinguished several fine *Te Deums*.—Not long since, he gave piano-forte performers a lasting remembrance of his talents, in his *Allegro di Bravura*, published in the classical collection called *Requiem des Chateaux* issued by Nagel at Zurich. He is also known by several Danish operas,—"Der Schlafftrunk" (the Sleeping Drunkard),—"The Lovers Rendezvous in the Garden of Rosensborg," or,—"The Ladies H-hu" &c.—"Der Schlafftrunk" is still a favourite on the Danish stage, and full of humour, fine combinations, and charming melody.

He was never fond of appearing in public as a concert player, and for many years has not been heard as such;—not could he even travel for the purpose of extending his reputation to other countries. He has nevertheless, preserved an astonishing command over all the delicacies of the instrument, and, as he superintends, his chorists play all the masses of his profound master completely under

his control. His extraordinary powers of contemporaneous performance, however, are only displayed before his musical friends, and those who are fully capable of appreciating them. The more talented he considers his audience, the deeper he enters into those wonderful combinations of harmony of which he is so complete a master. In these moments, whatever subjects are proposed—however various in style—whether Greek or Latin—are treated in the most enthusiastic and masterly manner. He is ready to improvise in any of the German modes—in the style of canon or fugue—and in the most difficult rhythm that can be proposed—and he sustains throughout the most unobscure notes of cadence. I was a witness of this peculiar power in a lesson, which lasted half an hour in the treasury of the President to his undertaking to exhibit a display of his talents, I made objections to this species of music, on the ground of its being incapable of producing effects calculated to make an impression on an audience. Mr. W. replied,

Why I do not know—some singular effects are not unfrequently produced by it, of which, perhaps, other measures are not capable:—and thus he successfully demonstrated to his listeners, during the whole course of which he never for a moment appeared, in the slightest degree, embarrassed or in doubt.

With all this profound knowledge, and rare power of execution, it is curious enough that, at present, he cannot be prevailed upon to play from any printed music exceeding halfway on the wire of his net-bring in the habit of reading.

He is a man of various accomplishments, extensive literary knowledge, and of refined and polished manners, and as he has distinguished himself in the production of some most ingenious and extremely beautiful canons, a friendly intercourse naturally arose between him and Professor Kuhlén, a celebrated composer residing also at Copenhagen, who is likewise possessed of extraordinary ability in this species of composition. Hence arose an association between them, each presenting to the other, from time to time, original canons, so valuable trials of skill or tests of ingenuity in their development. From these with many of which the authors have kindly furnished me, it is my intention, occasionally to select specimens, to be inserted in your work. I shall commence with the following beautiful and scientific production of Mr. Weyse, leaving it to the skill of your musical readers to discover his intentions, until your next Number—in which, with your permission, I will give the whole arrangement of the piece.

I remain, Sir, your obedient servant,

J. MOCHERLON.

71, Norton-Street, Finsbury-Square.

Euphonic Canon in Eight Parts.



ON TEMPERANCE

To the Bureau of the Administration

To, Plymouth, Mass. 10th, 1899

I enclose herewith two pages regarding you
on the subject of Temperatures. I ask by mail to make
a few remarks on an extract from our Standard last month.

The author then argues to conduct transportation litigation but however he may have been able to provide perfect business to his customers, it is impossible to effect it without a corresponding of transactions which is not entirely change the pattern of demand and supply relations. He asserts that an importation is like a the sale of nature but must not be importation of producing a system of perfect jobs to be considered an importation. He suggests that the government of the state of the first step the job to be a perfect, he will be a perfect but the third job to be a perfect and have a propensity to attract to the others, so 30 to 51st. There is a possibility to produce business systems to a rationalized and a rationalized, to a slight degree shortening the time scale of the first, instead of throwing it all into the third. There is particular to have every fifth perfect then one of them should be assigned beyond the path to which it is possible in the regular order and to make an incorrect. Instead of a business system, as emphasis, it is an absolute an absolute.

With respect to the model's shortcomings on the three quality criteria, I must observe that quite a distinct quality belongs to them. For no respondent would choose the level of 0 or 1 to describe the same attribute as those produced by value of the most level. He rather chooses that the most perfect level are those with the least number of lines and steps. But according to the general scale of improvement, the level of 1, 0 or 0 are the most improved, whilst those of 0, 0.5, or 1.5 are the most perfect.

The method & remarks on the effect produced by the open strings, are very just, but do not apply in general to those that are at too low an any instrument. In fact, every instrument has its particular key adapted to it. A general principle of vibration is produced in the key of D on the violin, when the fourth string is bowed to it, an effect similar to that mentioned by the writer in talking of the open strings of the organ of the guitar. The violin note is a more irregularity than in the guitar note. For the 4th on the violin being round perfect, and those like being the tempered note on the guitar have a forced note to movement through the slow action of notes, and the notes, or rather the natural property be tuned to the guitar note, through such a small interval towards the rest of the machine, and I think the same advantage ought to be made in the different 4th on the violin, as on any other instrument. I show one of the open strings has a very broken with the key, one key on the violin is as bright as another. I conclude by saying that I think a possibility of producing perfection in all keys, would involve a sacrifice of character, which we do not care suffer from, and the present state of harmony makes me think it best to leave well alone.

It can be your favorite network.

TBR

* There is an irregularity in the above system. Let us instead use the parity doublet. The octet contains a $\frac{1}{2}^+$ and $\frac{3}{2}^-$, the $\overline{10}$, a triplet and sextet $\frac{1}{2}^+$, the Δ , a triplet and sextet triplet. The four are like a triplet and sextet octonion, and the nonlinear way to suggest it is to divide into two pairs.

LETTER FROM MICHAEL TO NATION

By having a preliminary discussion one or two days, that would enable us to produce master papers without delay, and that it is only one of the many things that the conference committee is endeavoring to bring about. We think that a period of the following kind may be recommended as preliminary to those under light on the question. Having the day therefore also devoted to, there are, perhaps, some who think that it was a somewhat long day for him. But it was to some from the speaker's laboratory as his own experience. He is advised by him to be stated. He has also stated being a reviewing his work, and in reporting to them all the participants of which he thought them necessary.

There is the initial use of the original's syntax—variation of structure—followed by a translation.

* All were made under 100% r.h.

[illegible]* ~~Il est impossible de le faire.~~

— **W. A. MANNING** *

Forming, at prime, Mathematics 1742

(continued)

• Fly over the Grand Canyon

"A father entered on a craft his sons and into the world, thought it his duty to watch them to the protection and guidance of a celebrated man of the time who was known to good fathers his intimate friend. He was the master, great scholar and our dearest friend, age was old, wise. They are to say the truth the fruit of a long and painful labor, but the hope which we breathe give us of doing the labor unimpeded or later in part encouragement and faith that their work will not be of some assistance to the. You yourself are dear friend, to say but say in the capital, related to me your opportunities of them. Your college shows me above all what I confide to you these children, hoping that you will not down their undervaluing of your former. Pray they to receive them kindly and to be to them a father, a guide, and a friend. From this morning I yield to you my rights over them, and pray you to regard with indulgence the limits which a father's partial eye has been unable to perceive, and in spite of them, to sustain your generous friendship to him who when it is hardly

- I am, with all my heart,

- **How country trends**

• **Non-Compete Clause:** A provision in the contract that prevents the employee from working for a competitor or starting a competing business within a certain geographic area and time frame after leaving the company.

ON MUSICAL STUDIES.

(FROM THE FRENCH.)

Nevertheless the public and private instructors given to music by able men who devote their lives to the pursuit, there still are persons to be found attributing the progress that the art has so fundamentally made, or rather that its rules are but shackles, which it is expedient to shake off as soon as possible. This prejudice which had birth as a time when the rules of composition were so useful, but so many progress, is attributed to the obscurity of style in writers who talked a language which they did not understand, and of practical men incapable of teaching what they themselves could do sufficiently well.

Now a days, Musical Professors are no longer much feared.* Indeed most of them lay down their theories with elegance—all with clearness. But the prejudice exists and the loss, on the contrary the advantage of ignorance resting on the mysterious character of a new style of music, no longer to neglect it as the order of the day.

Before ranging under their banner let us inquire how far they have come on their side and against.

1. Whether the reputation of composers is raised, enjoyed by the Germans and Italians, by day more so the influence of climate as a particular organization, than in judicious studies.

2. Whether it is sufficient to feel in order to judge of the merits of composition.

3. Is the whole rule by intuition which are superior to genius.

Certain phenomena, whose details are here often been recorded by the learned and discerning men of the French on these festival days, draw to their notice all general remarks on account of the superiority of their dramatic organs. To this we must subscribe. The French are a sensitive people and have no lack of aptitude for any of the arts. They would in all probability arrive at the same results as the Germans and Italians, were they to employ the same means equally to induce a well directed study of music as one of the elements of education.

In Germany children of all classes learn at once and the same time, the guitar and the alphabet. The students of the university occupy themselves not only with the study of languages sciences, and law but also with that of music. Throughout the country the schoolmaster is a teacher of music. If we look to Italy we find that from a general the same results have been several centuries at Bologna, Milan, and Venice. From these standards music in Italy has drawn its force for years.

In France before the revolution, were some excellent music schools in existence at that time due to be met with such teachers having his own system, which was not uniformly a success one. Hence that period, there has been only one Parisian Academy for Music. What enormous progress has been thereby caused in the art. In no country have such rapid advances been made. Italy on the contrary having followed the system of gifts is striving to decline which,

* The exact relation to the language and French. In these respects, the system of our professors are not much aided by observation, and which indeed is the reason of those who have any share in progress or success when they do write. But as composition is a progress, some giving them more than an exact system, an impression is first of all the establishment of understanding which follows the acquisition of general knowledge, is to receive it in preference to that which is to be given personal responsibility and which is usually — *Alfred*.

• The state of things cannot thirty years ago, and then that spirit after the decline of music in Italy. — *Alfred*.

however, she will give to the negligence with which compositions are made, and the disregard of the resources of the art for the facile success of natural harmony.

The superior musical sentiment of the Italians and Germans is equally attributable to their education rather than to any particularly perfect organization.

The influence of climate is equally well regarded as giving more or less aptitude for musical studies through a local good or ill reference to the style in which those studies are directed. Thus the climate of the north, who live in the midst of frost, under a gloomy and cold sky, are less expansive and more thoughtful than those of a milder climate. They require work for every sensation, and their concentrated passions require a vigorous harmony to warm them. They have besides few fine voices, and their languages are hard, hence, then, their preference of the effects of harmony.

The inhabitants of the south are more sensible of the charms of melody. Sun happy, less inclined for thought, they unite themselves with compositions subjects emotional. A pure and lively air, smiling fields, picturesque views, and the association of their languages give birth to the light and person songs which they produce. Their harmonizing flow is soft, as the growth in the surface of the water.

The general and physical causes may be attributed to the characteristic difference existing between the climate of the Italians and that of the Germans.

In France where the two climates just mentioned are as it were blended, and where the language is neither particularly harsh nor soft, there is nothing, it would seem, opposed to the formation of a complete and satisfactory system of music.

We now come to the second question—Whether it is sufficient to feel, in order to judge adequately of a musical composition.

Music is the language of the passions, and, as such, has no grammar in diction and no philosophy. In the same manner as several letters united form a word which signifies an idea, so several sounds united form a chord which gives a complete sense for the ear. The combination of words, like that of sounds, constitutes the expression. The present sciences and nations have just the same difficulties that of the final composition and incidental dependence of music.

As for the progress. When we proceed to discuss, there are as in literature, in sciences, in agriculture, a preliminary which are taught for all long and important progress—on explanation, questions, exercises. Then as to the philosophy which may be called the technical, or explanatory part (partie raisonnée), it consists in the scientific combination of sounds, laws which result the double and triple counter points, the various figures and generally the logical style. Having established this parallel, we may deduce the consequence, that, if well directed studies be indispensable to render a man a competent judge of literature and the arts of design, then musical studies must be necessary to the formation of a competent judgment in musical productions.

In fact, a little careful observation will suffice to convince us that music is a negative art, which scarcely leaves us time to perceive the circumstances in which it grows forth—a much difficult to estimate than any of the other arts. Yet it is the only one of which, generally, people have nothing.

• The philosophy of music is the explanatory part of the system, certainly, it is more exact and accurate for effects, but music and logic belong to the practical and operative part of music. — *Alfred*.

for the art of reading music must not be confounded with that of writing the language. We should remark the division into two distinct branches—now called *composition*, familiar to many persons—the other *interpretation*,—in which there are but few adepts. When any one imitates himself to the former that is, to the acquirements necessary for playing on an instrument, he is what it was, as for singing, and has no notion of the constitutive principles of the art, how is he to judge of its efforts?

Among all those who attend a concert, how many are there who are capable of estimating the beauties of a passage in the admirably symphonies of Beethoven? The plan of the work, its development, the art of certain combinations, all the powers manifested by the generalities who are far more struck by the effect of a solo, an entrance of the particular sound of the instrument.

Now place the same assembly in a gallery of pictures. There each painting may be examined at leisure, and the interest of the artist be analysed at will. Independently of these advantages for observation every person has some notion of design. At the theatre, on the contrary, the public are competent judges of a tragedy or comedy. Knowing the principles of the language in which they are addressed they are offended by a gross fault or defect; while the barbarisms of music have no effect on persons who pretend to estimate a triumph from which there is no appeal. The natural consequence is, then, that the elements of language and design being taught in the schools, all persons of ordinary education are fit to form a judgment on the productions of those arts—but that it is not the same with music.

Let us now inquire whether serious labour be necessary to the formation of a good composer.

Discontentment will prevail as soon as consider the question by scrutinizing the works of Handel. This is great and well-merited, and he be it from us to dispute it—but we dispute that Handel's is an example of uncalculated genius, so much of his admirers thoughtless effort. That great composer has devoted the best years of his life to his musical education, and if he has not deeply acquired from the purely scientific points, it is because he only wished to write for the theatre, where this is not indispensable. An exquisite taste, sensibility and great vivacity make him in his extremely successful. Such was his object, and he has attained it. But will any one infer from this that science is useless or prejudicial? In making the one concession in favour of the theatre, are there no other styles of music? By good fortune there are. Then let us not restrict our pleasures to one, and if we wish to have Minors, oratorios, and symphonies, and even theatrical forms of a certain quality let us admit the necessity of rigid musical studies, for they alone can satisfy us.

* A person represents something as nature—something which every one more or less understands. The main part of a tragedy or comedy is comprehensible to all who have the tongue in which it is written. Hence all whether educated or not are, to a certain extent, judges of painting and the drama. But in the musical world is no common language—loud and soft, violent and calm, are all the harmonies they can discover in it, and the happy harmony is, to an extent which surprised us many musicalists, as a puzzle. But a little science, long knowledge and a constant habit of hearing good music are, in regard to the power of retaining it generally almost equivalent to professional knowledge. It amounts, in fact, to a kind of education in the art, and we should place more confidence in the report of a dilettante man, a frequenter of the best musical performances, though practically no musician, than in that of many professors, who too often are prejudiced, and very commonly judge a composition rather by the mechanical difficulties he has overcome, than by the efforts he produces. (Editor.)

April, 1836.

We may be told that dry studies have seldom produced distinguished composers. This is to be accounted for on two grounds. The first is, that nature is richer sparing of men of genius: the second that young composers are often deterred by the obstacles which must be overcome before their taste can be spread, and then abandon the career in disgust. The products of science without genius are always useful, and often highly valuable: those of genius without acquired knowledge almost always diffuse and undeveloped. To start a true *chef d'œuvre* can only proceed from the union of science with genius.

We think then, first that musical lectures are everywhere to be found, and that the want is of musical education. Secondly that a thorough knowledge of the principles and progress of the art is indispensable to him who will pass a judgment thereon. And finally, that scientific rules regulate genius, instead of opposing its flight.

ON WIND INSTRUMENTS.

To the Editor of the Harmonicon.

Sir,

14 March February 1836, 1836.

I cannot omit the favourable opportunity of testifying the pleasure and benefit I derived from studying those excellent articles which appeared in the latter Numbers of the *Harmonicon* on the Trumpet and Clarinet; they have supplied what has been quite a desideratum to the young musician, especially to such as reside in the country, where we have so few opportunities of conversing with first rate professional men.

Still there are yet other wind instruments that deserve, from their intrinsic qualities, to be more generally known, as well as better understood: these are in particular, the Serpent and Bass Horn. The Trombone, Baritone, Flute, and Clarinet though in common use have also many peculiarities which require to be understood and duly appreciated before their best effects, either apart or combined, can be produced. But the Serpent and Bass Horn are so little known, and much less used that should you, through the means of any correspondent, or yourself, devote an article to each, on their different characters and capabilities, I am sure that it would be conferring a substantial good on the musical world, for I believe, as a support to the lungs when most sparingly, no instrument would be so vigorous and powerful as the Serpent. As for the admirable effect of the other, we need have only a single movement from Mozart's Requiem, to be convinced of its amazing efficacy, when skilfully employed.

I am, Sir, &c.

J. S.

[We have the pleasure of informing J. S., that we regret to be favoured by articles on other wind instruments, from the same pen that furnished those we have already printed.—Editor.]

Ronde,

FROM THE FRENCH OPERA, FRA DIAVOLO,

COMPOSED

BY AUBER.

Zerline.

Allegretto.

1. Vo yez sur cet - te ro - he Ce brave à, l'air fier et bar di, Son moua quel est
 2. S'u ppe na - ce la é - to De l'en-ne-mi qui se dé-fend, Pour ses bel - les
 3. Il se peut qu'on s'a - bu - se, Ma belle enfant, peut être aus si Tout ce qui se

près de lui, C'est son fi del a mi. He - gar - des, il s'ap - pro - che. Un
 on pré tend Qu'il est tendre et ga lant. Plus d'u - ne qu'il ay - ré - te (To-
 perd i - ci N'est il pas pris par lui. Sou - vent, quand on l'ac - en - se Au-

plumet rouge à son chapeau, Et cou vert de son manteau De velours le plus beau.
 mme la fille de Pi - é - tro, Pen - sée ren - tre no la-ment Dans un trouble nou veau.
 près de vous, maint Jou - ven-cean Pour quel - que lar - cin nou-veau Se glisse in-cog - ni - to.

Trem - - - blez! Au sein de la tem - pête Au loin, é - cho ré -
 Trem - - - blez! Car, vo - yant la si - le - - ta, Tout bas é - cho - r -
 Trem - - - blez! Cel - a - ment qui sou - - re, C'est de là qu'on peut

pé - - te, Dis - vo - la. Dis - vo - la. Dis - vo - la, Dis - vo - la.
 pé - - te,
 di - - re,

Dis - vo - la. Dis - vo - la.

Dis - vo - la.

Dis - vo - la.

X 2

number of them, be almost incredible, watching the short life of these masters, and their having indulged themselves in diverse amusements, if it were not known, how both of them lived solely and entirely for their art, how they consumed their distinguished names so early, and how their spirit was unswerving about everything which they did not find to be a great pleasure connected with their principal object. Anything else they despatched quickly, and often suddenly, their principal concern only engaged their whole, eager, and persevering attention. It is very remarkable that, notwithstanding the incessant pressing of their spirit from one subject to another, the crowded succession of new works, and the varying advantages of new engagements, neither Raphael nor Mozart (in their ripe years) offered to the world one work, done only superficially, and carelessly finished. Both of them worked with despatch, but without over-hurrying themselves, and this is visible in all the original works of Mozart, in which he has most carefully expressed, in every part, all that is essential, even every pause and lull. And wherever we meet in their works with deviations from what has been considered an established rule, it is done with good reason, either on account of the imperfection of the rule, or as a proof in which came a small deficiency in one respect may answer greater purposes of a more important nature.

Another beautiful feature in the character of both artists I cannot have mentioned, though it is generally known, viz. that both of them did justice to all other artists. For Raphael always treated the most bold regard for the works of his master Pietro Perugino, and of his patron Bramante, though he exceeded them so much. That of respect for the former, he even preserved the ending, painted by him in the third chamber of St. Nicholas. In openly expressed his regard for the mighty living rival Michael Angelo, and even supported the respectable John Kneass, who exceeded his master in fire. And so also was Mozart. His conduct towards Joseph Haydn, his defending Jomelli, his veneration for Sebastian Bach, and Handel, his supporting and aiding respectable young artists, are too well known to require particulars.

In this manner our two artists made use of their short but crowded life and both felt, towards the age of thirty-five, a decline of their bodily strength, whilst their mental powers still increased their noble exertions, and thereby speeded the destruction of the former. Augustine's Dignitas prevailed in Raphael, and other influence on Mozart, to undertake the above-mentioned works, of a more delightful and charming nature, and both of them became, through the goodwill of their encouragees, involved in a still more sensual life. Their bodily strength was now exhausted, but their spirit was more burst forth with redoubled strength and nobleness. Both felt the chilling hand of death, which already seized them, and tried still to raise themselves a monument for posterity. Both chose the Transfiguration—Raphael that of the Redeemer, Mozart that of the Redeemed. With the soul of those who already perceive themselves attended by the shadow of death, and who feel that they perform their last work, both of them exerted themselves to the utmost, and perished, as it were, the quittance of their most sacred feelings. Both these transfigurations transfigured our artists themselves. The work of Raphael became the first of new painting, and that of Mozart the first of new religious music, though in both of them many good judges find the effect of some of the parts a little too dark.

In finishing these works, both Raphael and Mozart died—and both in the thirty-seventh year of their age.

ON CHARACTERISTIC CLEFS.




[Whatever calls the attention of the musical world to the system of various clefs, has some claim to insertion in our work, we therefore publish the enclosed letter, though we do not see the utility of retaining both clef and letter. The latter surely would suffice. But an scheme for the abbreviation of this part of musical notation has ever been proposed that is, in our opinion, equal to that suggested in the sixth volume of the *Harmosaurus*, page 47, the author of which retains the sign of the note, or lower clef, but places it in the third space, both for the contrabass and lower voices, thus giving the same alphabetic names to the lines and spaces in all clefs, except the bass, but marking their difference of pitch.—*Editor*]

To the Editors of the *Harmosaurus*.

Sir,

January 27th, 1833.

Permit me to your readers to send himself of the medium of your valuable publication, for the purpose of briefly suggesting an idea to the professional composer. Simple as itself, it may I conceive, be found to great practical utility, especially to singers. Having myself experienced much inconvenience from the absence of the Characteristic Clef at the head of a piece of music,—an absence arising from the almost generally adopted method of reducing lower, contralto, and soprano, to the clef of a, I shall, without supposing at work novelty, attempt a remedy. Thus, if not completely efficient, will, at least, diminish the difficulty of following one's part, in singing a trio, quartet, &c. It will also enable the amateur to ascertain, at first sight, for what kind of voice the music is intended. To each end, in the composer's instance by an initial letter of the head of the clef for what voice each part is intended, like well, for example, designate the tenor by putting a T

inside the a-clef, thus , S for the contralto ; and the b for the soprano ; and the bass will be rendered by . All unaccompanied

with the last foregoing mark, to be Baritone. On this system, the clef-heads of a Choral series of parts would be represented thus



Such is the outline of my plan. Should it be deemed worthy of any notice, it is much at the service of your readers. I am, Sir, yours very respectfully,

F. D.

Song,

"IT IS NOT SO!"

COMPOSED FOR THE HARMONICON.

By MISS WENSLEY, OF BATH.

THE WORDS BY * * * *

Andante.

is not so! It is not so! The world may think me gay, - - - And

on my cheek the ready smile May cease less seem to play, The

ray that tips with gold the stream Gilds not the depth be-

legato.

low— All bright a - like the eye may deem, Hot

dm. *cres.*

yet it is not so! Why, to the cold and

rallentando

care - less throug, The se - cret grief re - veal? Why

rallentando

First system of the musical score. The vocal line (treble clef) has the lyrics: "speak of one who, was to those Who do not, can not". The piano accompaniment (grand staff) features a flowing melody in the right hand and a supporting bass line in the left hand.

Second system of the musical score. The vocal line has the lyrics: "feel? No! joy many light the brow un - heard, un-". The piano accompaniment includes the instruction *legato.* in the left hand.

Third system of the musical score. The vocal line has the lyrics: "seen, the tear - drop flow 'Tis the poor, sorrowing". The piano accompaniment includes the instruction *cres.* in the right hand and *dim.* in the left hand.

Fourth system of the musical score. The vocal line has the lyrics: "heart, a - lone, re - sponds, 'It is - not so!'". The piano accompaniment includes the instruction *slent e pas.* in the left hand and *p* in the right hand.

THE REVUE MUSICALE AND THE HARMONICON

In laying before our readers the letters of M. Fétis,* written during a short residence in London, and published in his *Revue Musicale*, we had in view 1st. To make generally known in this country the opinions of a talented Belgian critic on the state of our music, musical institutions, composers, and performers, thereby contributing, probably to the improvement of each, for as a general rule it may be assumed, that no criticisms concerning the arts of a country are more instructing, as reflections more useful, than such as proceed from strangers, who, if taken by far from national prejudices, commonly are through a clear wisdom, while they are most likely exempt from interested motives, and devoid of personal bias. 2dly. To point out such of his misstatements as arose either out of the erroneous information of others, or from his own insignificant knowledge of facts. And, 3dly. To answer to the amusement of those who work in the pages of the *Harmonicon* for entertainment and topics of conversation only.

But as, in extending the circulation of M. Fétis's harmonicon, greater publicity than was given to his assertions and mis-statements, it became our duty, while acknowledging the truth of some of his remarks, to expose the ignorance of others, and to correct his manifest errors.

That our notes would prove an entire sort of reply, was to be expected. We hoped an ingenious one, but have not only with what is strictly a struggle to evade the main points at issue—a strategical attempt to divert attention from inaccurate statements, and matters of importance to individuals, by raising a dispute on a few questions which are of a trivial nature in relation to the person concerned.

But let not our readers be alarmed. We full well know how notwithstanding in the public have varying, no editorial consciousness, and will be as brief as possible—pledging ourselves that no rejoinder, should any appear, of a serious kind, shall tempt us to prolong the discussion on the subject now before us beyond the present number.

In the sixth volume, page 42, of the *Revue Musicale*, M. Fétis has inserted an article which he entitles, *Fautes Mémoriel l'opéra* ("Grave Mémoriel Opéra"). He begins by asserting us that the object of his letters was to show that the English have more operas for money than is commonly believed. This may have been his design, but in the execution of it he has acted as the present Solicitor-General lately did, who was so conspicuously rebuffed by the Chancellor, that by mistake he was arguing against the very party for whom he held a brief.

M. Fétis then states, that we have recently discovered numerous faults in every part of *Samson's* opera, and have asserted that a composer guilty of such offences cannot be a man of genius. Where anything like this is to be found in our writings, we do not know. It is almost im-

necessary to say, that we are not among those who wage "war to the death" against such weaknesses, unless they first commence hostilities by giving us pain. Many commentators often we have overlooked an account of their harmoniousness, and in our case, in a passage by *Samson* himself, have actually justified them, on the plea of effect! But what had little to do with the question between us? They were as little connected with the subject as the truth of the elegy &c., or the widow's child.

M. Fétis, putting a very bold face on the matter stated to defend his assertions, that some distinguished French and Belgian composers were invited by Henry VIII. to his court, and founded schools in England, by an endeavour to prove that Orlando de Lasso was in the service of that prince. Were this the fact, the Belgian would count for but one among the "compositors achetés français et gello-belges" and the learned editor does not attempt to show that Orlando, even granting that he was established in England, ever founded anything in the shape of a school. His plural number he then by a stroke of his pen converts into the singular, while the other part of his dissertation he abandons as indemonstrable and desperate.

But what proof does he adduce that this ancient composer was ever in the service of Henry?—Why, that a certain person named Quakberg states, that Brumante presented him to the king—who in 1554 made him his chapel-master. Now there was no such officer in Henry's court as chapel-master. But we waive this objection—argument, or comparison, may have been meant. In the list of persons who served those officers, no such name occurs, and the list of the household are unreasonably complete. The *President De Thou*, (or *Thoussain*), in his history gives an account of Orlando, but says not a word concerning his having visited England—a journey which, had it taken place, would probably have been well known to the historian, who was a diligent inquirer. It is true that an Orlando's monument it is said that he visited England and France in company with Brumante, (or Brumante) and the *Dictionnaire Historique* repeats the statement—but we are much more inclined to ascribe to such a writer as *Thoussain*, than to depend on anonymous authority—and as to Quakberg, we know nothing of him, we cannot find his name in any one of the numerous biographies which we have searched. Suppose, however, it be admitted that the musician did visit England, this would prove nothing more—for if he visit to an artist and to write to to hold place and to hold place or to establish a school, then M. Fétis himself, in spite of his disappointments here, may, by some future redoubt, be found in London, be honoured by the patronage of our present king, be appointed his composer and be elevated to the rank of founder of an Academy of Music in Britain.

We demand that such a school had ever been instituted in England at the period he mentioned, "unless," said we, "the Mountains before the Reformation, and the stone after it, are to be so considered." On this M. Fétis exclaims, with an air of unfeigned self-complacency, my, of course, "Learned critic! it is impossible that I should overlook this mistake, you have then forgotten the school

* The *Harmonicon* for August, September, October, and November last.

of the character of the Chapel Royal and St. Paul's." Can we, M. Fétis, overlook so glaring and monstrous a blunder and do we require any other evidence of either your want of talent, or your ignorance of what our language expressed?"

Concerning the title of Doctor to M. Fétis the French editor, it is clear has been completely deceived by the interpretation of our text. And with respect to the state of the art in England at the commencement of the eighteenth century, it would have been evident to him, had he understood us, that we alluded to what was then in use, and not to what was solely composed at that period. No country is incessantly producing great men in any faculty, art, or science. "Soudainement à genoux en un âge opposé," says Pope. Who filled up the space between Lully and Rameau?—between Rameau and Haydn?

But, as if to prove beyond doubt the correctness of the fully, of his declaration that his object was to defend the English against the charge of impetuosity for war, and to show his readers how strong is his contempt for our taste and judgment in the art, M. Fétis concludes his paper in the following words:—"Les Anglais sont nés pour juger et non pour se faire juger, et disons-le avec orgueil, car nous le sommes." (The English have never shown either a talent for music, or a power of judging it correctly.)

When the author of the *Revue Musicale* wrote the article on which we have just commented, he, of course, had read our observations on his third letter. Thus he passed by in silence. "I will not extend any further" he declares, "my remarks on the notes of my country." We admire his discretion, though it is impossible to read his conduct. Nevertheless, in a subsequent number of his work, vol. vi. page 333, M. Fétis, no longer able to restrain his impetuosity at our delay in answering his remarks, or, perhaps, hoping that we should decline any reply on account of the subject, and in a paper which he calls his *Deuxième Mémoire*, comments on each of our notes to his own but leaves as has not his purpose. But first he gives an extract from an epistle written by M. Knechtel to the joint names of himself and a M. Knechtel in which these gentlemen express themselves in a complimentary manner on the sagacity and fair judgment he has displayed in his letters, at the same time expressing him, that there will meet with much opposition in England? M. Fétis then hints, that most of these (*plupart de ceux*) who have stepped forward to answer him, are notwithstanding, of his opinion. We certainly cannot with him on some points, as will be seen by a reference to what we have said. In differing, we have honestly expressed our real sentiments and in our

convictions, as well as our defence of particular individuals, have been governed solely by a love of truth and justice. Among Plato, among Aristotle, and among many others, but when he adds that a multitude of facts contained in his letters were collected in conversation with those who are now his opponents, we feel bound to declare for ourselves, without pretending to accuse the others, that if anything ever passed between him and us,—if ever in social intercourse we communicated any information to him, it was certainly not that on which we have felt it our duty to insist.

With the philippic against the English nation, which M. Fétis has thought proper to include in, at page 333 of the same volume, we shall not trouble our readers. Let the words of Dr. Young take up the dispute concerning M. L. Campbell's claim to decipherment of the hieroglyphic language and let our arguments contend with M. Arago as to the priority of discovery of the steam engine. Nothing the one subject nor the other we humbly submit, had anything whatever to do with the matter in dispute. Still less was it necessary to insert at "English facts, which have not words that do not exist,"—(*la langue française n'a pas de mots qui n'existent pas*)—for the editor of the *Revue Musicale* does not accuse us of any such custom.

M. Fétis complains of our having detected trifling errors, and derived great subjects of importance. (Of the nature and tendency of these errors, and whether they did or did not demand correction, we have enabled our readers to judge. With respect to those points in which we agreed with the writer—and they are many— it was not our business to remark. Though we declared our disagreement in some others we left to speak for themselves. One object on these unplaced errors.

The author then gives us an abstract of his letters. In this, among other things, he says, "he has judged correctly, but justly, of the professors of the Royal Academy of Music." It would have been more becoming to him had he confined, in the present instance, as well as in a multitude of other cases, that he wrote without any information except that on which, without strict enquiry, he ought never to have relied. What did M. Fétis know of Dr. Crotch, to justify so libellous an attack on him? Did he ever have a note of his composition?—did he ever exchange a word with him?—And we repeat the question we put in a former number—of there is not a single English professor who "has just notions of counterpoint, of fugue, or of the art of writing" how comes it that an Englishman whose he names, is so grossly mistaken? These we suppose, M. Fétis chooses among the "doctrines of little importance," in which he alludes. Among the same, he, on doubt, places his unjust professional character of Mr. F. Cramer, whom he never heard, and also his cottage on the subject. Lastly, observe the reasoning which he applies to M. Fétis, and the evidence he alleges against Mr. Phillips, and, above all, his accusation of Mr. Bishop, which the latter has indignantly repelled*, and for which

* "In the article of M. Fétis, which we repeat, when he has been right or was just of age, to his own or M. Fétis, were just taught to read the papers, just as the errors and say a few sentences. From the point, however, of the establishment of the Academy of Music, M. Fétis's libelous, and other professions, when the boys attended and heard the works of the best masters, the three classes of London may not more properly be considered as partaking of the nature of regular schools."

† "M. Fétis, says the writer, 'commentaire anonyme' is capable of a few phrases et de quelques, a single sentence, upon it that this man will 'lightness, which can produce when I speak, did not pass often or least great opposition.'"

* See Harmonicon for December last.

M. Pétis now offers an apology. These, and many more such, together with a long list of errors, which are also exposed in our notes, are considered by this severe censor as trifles, and passed over by him without the slightest notice, except in the instance just mentioned.

We now take our leave of this subject, and regret that it became our duty to enter on it. The *Revue Musicale* has some clever articles, and its author is an able writer. Deceived in his expectations here, he saw many things through a distorted medium, and too readily relied on the inaccurate information of those who were unqualified to assist him in his researches, and too willing, we suspect, to feed his prejudices against this country—prejudices strengthened by disappointment—with statements not calculated to exalt the character of his publication in England, or to raise our music in the estimation of himself and of his readers in various parts of the Continent.

PHILHARMONIC CONCERTS.

To the Editor of the HARMONICON.

SIR,

16th March, 1830.

As a subscriber of now ten years' standing to the Philharmonic Concerts, I claim the liberty to draw the attention of the directors to three points—

First, Is the Philharmonic band so composed, that the symphonies of Haydn, Mozart, and Beethoven, cannot be played without the desperately annoying accompaniment, the *leading* of the leader to the piano parts of the composition?—if it be so constituted, the sooner it is remodelled the better.

Secondly, Is it too much trouble for the gentlemen at the back of the orchestra to keep their feet during the whole performance of a symphony, the custom at present being, to rise to play their obligato parts, and then disappear from view, thereby leaving a most unsightly blank in the orchestra?

Thirdly, I would recommend directors to furnish no more music-stands than there are performers to stand at them. Last night I counted no less than six unoccupied, except by the music.

I am your most obedient servant,

OSWALD.

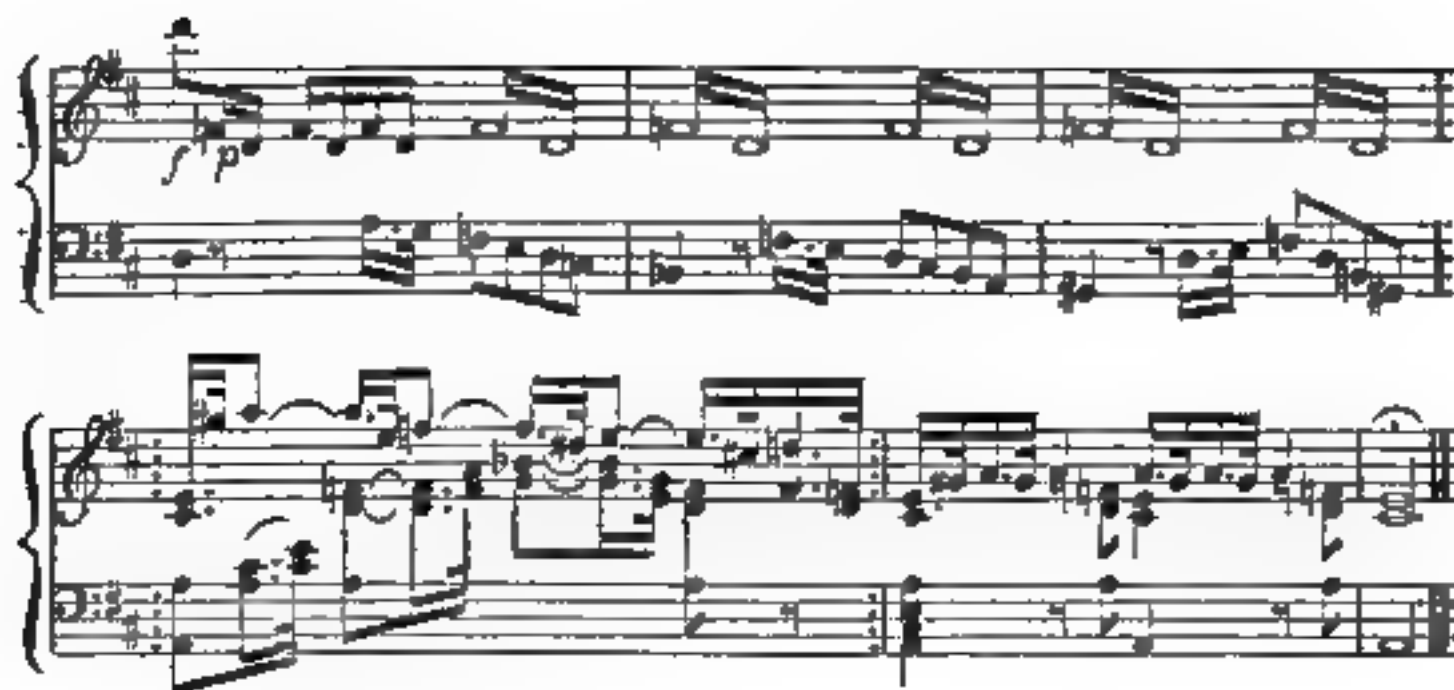
ANALYTICAL REVIEW OF OPERAS.

NO. 2.—ACHILLE, by PAER.

Few composers for the stage have written more, or enjoyed a greater share of popularity, than Paer. Among the Germans he was long considered as holding the next rank to Mozart, though writing in a very different style. The construction of his scores is much thinner, his instrumentation less varied, and his modulations generally few and simple—indeed, when he occasionally ventures an excursion into a remote key, he has a kind of royal road of his own for getting at it by making all his parts proceed by semitones together, up or down, as the case may be, till he arrives at his new starting-post. But in the variety and characteristic beauty of his melodies, he approaches nearer to the immortal German than, perhaps, any other writer. Paer is a true composer for the voice; his melodies are always flowing, strictly vocal, and carefully adapted to the sentiment expressed by the words. It is on this excellence that his popularity was founded, and this will probably render his works again public favourites, when the reign of ultra-race comes, as sooner or later it must, to an end.

The opera of which we are about to give an analysis, though a stranger to the English stage, has been performed at most of the German theatres and in Paris, and is, we have reason to believe, looked upon by the author himself as his *chef-d'œuvre*. Vocal composers do not often excel in their instrumental music, and Paer forms no splendid exception to this observation. But we give the first movement of the overture as a favourable specimen of his productions in that way, marking his instrumentation. The modulation in the last bar of the fourth, and two first bars of the fifth line, is beyond his usual style.





Then follows an allegro presto of twenty-eight bars, for wind instruments only, on the following subject



An allegro non troppo for the whole orchestra, and containing a march, succeeds and concludes the overture.

The overture, like that of Mozart's *Don Juan*, leads into the introduction. The rising of the curtain shows Achilles in his tent, seated as on a throne, attended by Patroclus, and surrounded by his officers, who sing a chorus, which is replied to by Achilles in a short solo. Chorus-writing for the stage and for the concert-room or church, are very different undertakings. In the latter, the composer may with safety, put forth all his strength, and call all his learning and resources to his aid, relying that his performers, who have always the book before them, can at least sing in tune, and count their time with correctness. In the former, where all is to be committed to memory and sung by heart, he is obliged to study at once simplicity and brevity, giving few notes to his singers, and relying on his orchestra for his best effects. Paer has given to his voices, accordingly a simple, yet bold and martial melody, in two and three parts, with a florid and characteristic accompaniment for the orchestra. The solo of Achilles is of more elegant and animated, it has none of the abrupt transitions of Rossini, or the learned and laboured enlivenments of Spohr but is strictly vocal and flowing, and at the same time highly animated. The short divisions with which it is interspersed are, like all Paer's, free from every taint of instrumentalism.

The chorus is followed by a short recitative parlante, in which Achilles declares his intention to lead the assault of Lirnesso himself, but is interrupted by the arrival of Agamemnon. A march in *ab*, which introduces the "King of Men," has nothing particular, either in the subject or the way in which that subject is treated. The interview between the two chiefs is commenced in recitative obligato.

Agamemnon proposes to share in the attack of Lirnesso, and says,

*In tempo moderato,
D'Agamemnon io sono,
Il fulminante Acaia,
Non temo io vaine.*

Achilles replies, ironically that he is perfectly aware of the extent of Agamemnon's courage, but that, nevertheless, both Greece and Asia know how to estimate, from a thousand proofs, the difference between them. The followers of Achilles burst into a chorus, in *ab*, expressive of their reliance for victory upon his arm alone. Agamemnon challenges his rival to an emulative exhibition of daring under the walls of the hostile city, and then, in an aria in *e*, reminds him that he who fills the throne of Argos and Mycenae, and enjoys the title of King of Men, ought to be treated with greater respect. This aria has some good, though rather common, modulations, but is not generally interesting. At the close of it, Agamemnon quits the stage, to the same march (transposed into *e*) to which he entered, and thus ends the first scene.

The second scene introduces Patroclus, to whom Achilles confides the secret of his attachment to Briseis, and that his principal object in assaulting the city over which her father reigns, is to obtain possession of her. This leads to a scena by Achilles, which is one of the finest compositions for a tenor that ever came from the pen of Paer.

All the wind instruments are called into use in this song; but the occasional solo passages, which hold a com-

* The recitative begins "Comprendi spande al core gioia," and the air, "Languido viciò a quella."

variation, as it were, with the voice, are given to the clarinet and bassoon. The first movement in the work

*Languis vixit a quillo,
Admirabile pygma,
Che potest al par chi bella,
Nepot' d' alio iustitior,*

is a larghetto of great elegance, in *ab*, and closing in the dominant of that key, when the trumpets open the allegro with a sudden transition into *a*, which however lasts only for seven bars, and returns through *a* with a minor third, and *ab*, to the original key. In the allegro are several vocal passages for the clarinet and bassoon, in octaves to each other, and some arduous passages for the singer, extending through two full octaves.

A cavatina in *a*, by Patroclus, which finishes the scene, is neither remarkable for subject nor contrivance; it is an understatement in those four lines, and almost made up of vocal divisions in quadruplets of semiquavers.

The next scene opens in the city of Lirness, with a chorus of the inhabitants expressing their terror at the near approach of Achilles. Briseis enters and endeavours to allay their fears, assuring them of the protection of the gods, and at the same time acknowledging (aside) that she expects the hero, with feelings more of love than terror.

A very bold but short duet succeeds, between Briseis and her father, Brisen declaring that if fate has decreed his death, he will at least fall a king, and his daughter urging him to yield to Achilles, that thunderbolt of war, against whom all resistance is vain. The soprano part is occasionally very florid, and reaches up to *c* in altissimo. Some battle music, in *d*, announces the assault, and after a short chorus of females, Achilles enters victorious, but offers to restore Brisen to her throne on condition of his renouncing all alliance with Troy, and giving him Brisen in marriage. To the latter condition the old king demurs, but at length refers its decision to his daughter and is overwhelmed by her tardy acknowledgment that she loves her conqueror, and is determined to follow him. Regis, o Padre in Lirness, o regis Achille. A trionfo follows, in which the tenderness of Brisen, the exultation of Achilles, and the parental reproaches of Brisen on his daughter's abandonment, are expressed in a very simple, but affecting and masterly style. The use of the sharp seventh in the following passage, on the words "desolati genitori," is extremely touching. The soprano and bassoon are very freely employed in this duet, and in some parts the accompaniment is left entirely to them and the horns.



The finale to the first act commences with the entry of Agamemnon, who demands a share in the spoils of Lirness, and selects Briseis as his own peculiar prey. Achilles refers to Briseis herself, who rejects the two crowns offered her by Agamemnon, and again declares her determination to follow her lover. Brisen laments the separation from his daughter, and the chorus calls upon the warriors to proceed at once against Troy.

The second act opens with a duet between Achilles and Brisen, which we are surprised has not become an established favourite in the concert-room. The accompaniment (besides the quartet of stringed instruments and the horns) is for a harp, violon and bassoon obligato. The solos are in 3 time adagio, the duet parts in 4 andantino. It is too long for insertion, but we strenuously recommend it to each of our readers as an singers' and, whether professional or amateur, for it is worthy the study of the one, and not too difficult for the other. It is, we believe printed separately, and the first words are, "Per te mio terror."

On the stage this duet is interrupted by a trumpet call, to ascertain the cause whereof Achilles immediately rushes out, and the moment he is absent, Agamemnon enters and carries off Brisen, who calls in vain upon her lover for succour and protection.

The approach of Hector, and the resolution of Achilles at first to render no assistance, and at length to send his friend Patroclus in his stead, give rise to two fine martial duets, the first in *ab* and the next in *ab*, and to a recitative obligato of great variety and beauty, in which Achilles expresses his anxiety for the fate of Patroclus. At this moment Brisen, having escaped her guards, enters, and Achilles forgets for the moment his friend, and resigns himself to weep and joy. A duet expressive of those feelings is interrupted by the news of the death of Patroclus, and the approach of the body. The march funeral is rather common-place, including only the usual alternations between *c* minor and *ab*, but the succeeding scene for Achilles is highly worked up, and the varying passions of grief, love, and revenge, finely contrasted. A passage, in which he declares that shortly the astonished stranger shall require, "Where Troy aye," is particularly beautiful, and his final resolution to rush at once into the battle, is expressed in a passage which, though only of four bars, few lesser singers could be found to cope with.

A passage, which immediately succeeds, we are tempted to extract, not only on account of its intrinsic beauty, but because it serves to show that Brisen is not the inventor even of those ideas that, from his constant use of them, are now inseparably connected with his name. It is the reply of Achilles to Brisen, who remonstrated against his rushing unarmed to the encounter with Hector.

* In the printed piano-forte copy, the *a* is marked flat, but the voice has it natural, and in the piano-forte arrangement, when the soprano repeats the passage a fifth higher, the *a* is marked sharp, which proves the *a* flat to be an error, and the above the true reading.

Ac - cin - ger voo l'ar - mi, Ti cal - ma, I - dol mi-o? La mi - se-ra oh

Di - o! Più sen - so non ha, Ac-cinger voo

l'ar - mi la mi - se - ra, oh Di - o! Più sen - so non ha. La

mi - se - ra, oh Di - o! più sen - - so più sen - - so non ha.

For the modulation from the tonic to its relative minor, immediately followed by the chord of the seventh on the dominant, *vide* Rossini *passim*. And the *appoggiaturas* which we have ventured to insert (as any singer would) in the last bars, render them also completely Rossinian.

The extent to which this article has run, warns us that we must limit our remaining remarks. The finale to the second act contains Agamemnon's renunciation of all claims on the heroine, and the lovers are felicitating themselves, when Briseis enters with the high priest of Apollo, who denounces the vengeance of the gods on the whole

Grecian army, unless Briseis is restored to her father. Paer's Achilles, more reasonable than Homer's, does not wait for pestilence to reconcile him to obedience, but after a few struggles resigns his mistress, and comforts himself with anticipations of revenge.

The most prominent part in this opera is Achilles. It requires a tenor possessed of compass and powers of execution such as we have scarcely ever witnessed on our Italian stage, but in the hands of Donzelli we would venture to assure popularity to the Achilles of Paer, in spite of Rossini, Mercadante, or Pacini.

Reviews of Music.

THE NATIONAL GUARD, or BRIDE AND NO BRIDE, an Opera, (founded on LA FIANCÉE,) the Poetry by J. R. PLANCHÉ, Esq., the Music by AUER, and adapted to the English stage by T. COOKE, Director of the Music at the Theatre Royal Drury Lane. (Chappin, 10, New Bond-street.)

1. Song, "Garde à vous."
2. Song, "The Millner."
3. Ballad, "Long, long ago."
4. Song, "Lightly my heart."
5. Trio, "Where is joy to be found?"
6. Duet, "Come soldiers come."
7. Song, "Brava Montanero."
8. Song, "Love, the president's darling."
9. Song, "Hope's golden light."

AUER's opera, *Le Fiancé*, running immediately after his very popular work *Mammoth*, did not as was anticipated produce an equal effect, though very much admired. Had it preceded the other its success most likely would have been of a more decided kind, for that it contains several pieces of very superior dramatic music, the above list will bear us out in asserting, besides which, the *morceaux d'ensemble*, namely choruses and finales, are not only well written, but of a nature to make a favorable impression on any audience.

Auer shines in the gay, sparkling style, his spirits are mercurial, and ready to mount at the approach of any subject at all tending to the lively. Hence some have called him an imitator of Rossini, which we hold to be by no means just. It is next to impossible to have heard for a series of years the name of one particular composer, and that composer a mannerist, in every theatre every town in Europe, and not fall occasionally, though quite involuntarily, into his style. Who can live for any long period in Scotland or Ireland and not be tinged by the accent of the country? Auer's subjects are his own, and in his manner of treating them he betrays nothing of the imitator, though he may not exhibit any of that depth which is a leading feature in the German school. He possesses a considerable fund of originality, much ingenuity, great knowledge of effect, and (a strong evidence) is successful. He seems, we allow, wanting a pathos, feelings of the higher kind he does not often attempt to express, and so far as we have had an opportunity of judging, has not been very fortunate in efforts of this kind. But, perhaps, knowing that such is not the popular style of the day, he has more wisely neglected to cultivate it, and, as in the instance of Rossini, may bring it forth as his second nature, though at a more suspicious period than that chosen by the great living composer of Italy.

No. 1 of the above is a martial air, each part ending with a short chorus for three voices. The stage effect of this is very considerable, and in a room it will always be heard with pleasure, for simple as it is, and therefore easy to perform, there is in it something unexpected, though not quite amounting to originality that will command attention and ensure applause.

No. 2 is a comic song, and in the hands of Madame Vestris is pretty certain of gaining an encore. The melody is in the manner of the Spanish waltz, the rhythm strongly marked, and the accompaniment a few plain chords in the

lute, while the melody is played in arpeggio. This might have been named, the "Miseria of a Millner," for the complainant is unable to please anybody, and, nevertheless to refuse, even on presenting her bill, bade it impossible to meet the wishes of all her employers.

No. 3 is a clever composition, but the mixture of grave and gay is better suited to the stage, where appropriate action imparts a meaning and interest to the words, than to the drawing-room. This song will depend, in a great measure, on the histrionic talent of the performer.

No. 4 will immediately call to recollection a popular air in *Mammoth*, but it is an admirable melody of the vivacious kind, with an excellent accompaniment. In the adaptation of the words, there is room for much improvement. In the second page are three obvious, but easily corrected, errors in emphasis.

No. 5 approaches very nearly to a canon in the voices, and where the author swerves from the rule, it is for the sake of a better result. This is an ingenious trio, written for two sopranos and a tenor. The subject is happy, and kept up with great spirit and ability throughout the piece, which reaches the length of eleven pages. The tritone, as all in the sixteenth bar is not very soothing to our ear, we must confess, it stands in great need of an ad. as a compensation.

No. 6 is built on a most charming melody,—buoyant, animating and new, with an arrangement that sets it off to the greatest possible advantage. The modulations are striking, less on account of their newness, than because they occur just where the words and ear require a change, thus adding dramatic effect, and producing musical variety. The following is the principal subject.

The musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The melody is written in a key with one sharp (F#). The lyrics "Come, all you, come" are written below the first staff, and "do more so" is written below the second staff. The notation includes various musical symbols such as notes, rests, and bar lines.



No. 7 is another martial air, in which are some very characteristic passages, produced by the joint effects of modulation and rhythm. In one of these is a resemblance—a purely accidental one—to a part of our good, but neglected old English song, "How stands the glass around," and worthy of notice. The one, however, has a major, the other a minor third.

No. 8 is in two movements, an andante and an allegretto; neither of them possessing any very distinguishing quality.

No. 9 is likewise in two movements. The first has all the charm of freshness, because an imitation of, or much resembling, some of the compositions of the seventeenth century now utterly forgotten by the world at large, and known only to the antiquarian. This part is entitled to our warmest praise. Its beauty and simplicity will recommend it, or we are much deceived. The second part is founded on an animated motive, but is altogether less uncommon than the former, and may be considered as a *sub-bracura*—if the solecism may be allowed—for a low soprano voice.

An examination of the above portion of Auber's opera has afforded us much satisfaction. We should have been still better pleased, had a pathetic air or two formed part of the work, but, just for the present moment, gaiety in music is what the million exclusively admire.

PIANO-FORTE.

1. FANTASIE ET VARIATIONS sur des Thèmes de LA STRANIERA, musique de BELLINI, par J. P. PIXIS. Op. 110. (Clement, Collard, and Collard, Champs-Élysées.)
2. MÉLANGE, from the French Opera *La Dilatante d'Avignon*, by the same. Op. 111. (Same Publishers.)

THE opera of *La Straniera* is the second work of Bellini, a young Italian composer, and speedily followed his *Pirata*. Both have succeeded to a certain extent in the country of their birth, the latter particularly, for novelty is everything in the lyric theatres of Italy, and though written in imitation of the lightest music of Rossini, without any effort to emulate his best style, yet being new, or rather so called, and coming out under a fresh name, they have been received in a favourable manner, and the subjects of them, consequently, according to the practice of the day, are going the usual round of fantasia, divertimento, variations, rondo, quadrille, &c.

Gaiety is the prominent, indeed the only, feature of Bellini's compositions, so far as we have been enabled to judge, and is the decided character of the airs combined by M. Pixis in this publication. He has arranged them in a very practicable way for moderately good performers, and as a specimen of these, as also of the style of the new candidate for musical fame, we extract the tenth, eleventh, and twelfth pages of the above fantasia, which contain the most popular air in the opera.

Air,

IN BELLINI'S OPERA, *LA STRANIERA*.

[FROM PIXIS' FANTASIE, Op. 110.]



First system of musical notation for the piano accompaniment. The treble and bass staves are joined by a brace. The key signature has one flat (B-flat). The music features a melody in the treble with various ornaments and a supporting bass line. Performance markings include *espressivo.* and *p graziosa.*

Second system of musical notation. The melody continues with a trill ornament marked *tr.* The performance marking *dolce* is present.

Third system of musical notation. It includes a trill ornament (*tr.*) and a dynamic marking of *8^{va}*. The bass line has a crescendo marking *cres.* and a pedal point marking *ped.*. The melody is marked *p dolce* and the bass line *pp scherzoso.*

Fourth system of musical notation, separated by a horizontal line. It features a pedal point marked *ped.* and a crescendo marking *cres.* in the bass line. The melody includes a trill ornament (*tr.*) and a dynamic marking of *f*.

Fifth system of musical notation, separated by a horizontal line. It includes a pedal point marked *ped.* and a dynamic marking of *f*. The melody is marked *pp leggiere* and *Inco.* (Incomodo).

p *cres.* *e brillante.* *f* *ped.* *8va* *loco.* ** dim.*

p *lusingando.* *ped.* *** *ped.* ***

cres. *ff* *loca.* ** fz ped.* ***

8va *fz ped.* ** fp dolce* *8va*

cres. *f ped.* *** *marcate c*

No. 2 of the above, the *Mélange*, embodies airs that differ as much in character from those in the foregoing fantasia, as the composers of them do in country. *Le Dictant d'Avignon* is an opera, set by a young Frenchman, named Halvry, and from the example before us we are disposed to judge favourably of his talents; though it is impossible to say how much of this is to be ascribed to him, and what share to M. Pixis. The subjects, however, are undoubtedly by the former, and exhibit a determined endeavour to avoid everything of the hackneyed kind, they therefore appear odd, an epithet which is almost invariably employed when the phrases, cadences, and rhythm are uncommon and not immediately understood.

This piece opens with a brilliant allegro, in which is the subjoined excellent passage, composed of materials not now often in use.

A larghetto not devoid of grace follows; the time is gradually accelerated, other airs are introduced and varied, and

among them the favourite chorus, "Vive l'Italie," for which we refer to our next article. This *Mélange* requires an expert player, with an agile finger, and a great command of the instrument.

1. "Vive l'Italie," Ronco Brillant, sur un Chœur de l'Opéra Le Dictant d'Avignon, par CH. CHAULIEU. Op. 102. (Clementi and Co.)
2. La Dernière Pensée de Weber, FANTASIE par CH. CHAULIEU Op. 94 (Cramer, Addison, and Benle, 201, Regent-street.)
3. MELODIES HAITIENNES, variées par CH. CHAULIEU. Op. 96, 97, and 98. (Cocks and Co, Princes-street, Hanover-square.)

THE chorus mentioned above forms the subject of No. 1, and is managed, if not with more address, at least in a manner that will more generally please, than that adopted by M. Pixis. The principal melody, or subject, is nearly all comprised in the annexed notes.



There are a few passages of good harmony scattered in this volume, operating great relief from that otherwise un interrupted course of brilliant ones which is characteristic of the prevailing mode. By way too rapidly to allow the listener one moment to acquaint himself with the composer's general design or manner of executing it. It is, however, free from complication, is written as simple as the nature of the music would admit, therefore, though not easy to perform, is not difficult to read, and is a good piece for practice. We must not pass the three dotted quavers and following half demisemiquavers in the introduction, without entering our protest against such a wretched notation. The three dotted quaver and demisemiquaver following, are always understood to signify that the note is to be as long, the other as short, as the tone of a single crotchet will allow, it was wholly unnecessary, therefore, to introduce a new sign.

No. 3 brings Weber's delicious waltz again before us, with five variations on it, that raise still higher our estimation of M. Chopin's abilities. He has within him that "which passeth show" and though too frequently obliged (for we hope it is called for) to yield to superficial fashion, he yet discloses every now and then the secret of his real predilection. This is a charming piece. The introduction, one measure long, an elegant novel in A♭ a solid and good, and rather remarkable as introducing the waltz transposed into ♭, though by previously modulating we hardly need say, into the ♭ dominant of the latter key. The whole of this is within the means of a moderate player, but to give the true effect to it the performer must possess real musical feeling.

The *Nicholas Bridgemaids* are in three numbers, and comprise *Charles is my Darling*, *Lead me to the King*, and *Rule Britannia*. Each has a short introduction, and variations on the air. All of them are clever, and would prove the author to be a man of talent, had he never produced anything else. The first is what may be termed easy but admits of a considerable display both of execution and taste. The following line in the second variation is a caricature which must not be overlooked—



Out of the second, "God save the King," was anything to be expected that had not been frequently thought before, and yet so well expressed? Yet M. Chopin has added a new feature even to this air, by treating it as what the Germans call a *chöre*. He takes the three first bars of the subject, as usual, then abruptly introduces the

chorus of ♭ as dominant to ♭, and in the latter key resumes the air, slow and soft, to the end of the fourth bar, when he suddenly repeats it in a minor. The effect of this is novel, ingenious, and pleasing.

The third is not so successful as the two former, and has received no new light from the present adapter.

1. *Airs de Ballet de Guillaume Tell, de Rougemont*; arranged on *REVUE*, par HENRI HENRI. No. 1. (Goulding and D'Alema, Koko-square.)
2. *Dalla*, No. 2.
3. *Brilliant Variations*, performed by M. Moss, at the *Philharmonic Concerts*, composed by MAYERSON, and arranged by CHARLES CECILY. (Wessel and Stohart, 8, Prich Street.)

The first and second of the above are part of a series of six, written, or to be written, by M. Herz, on subjects to the new opera by Rossini. If all prove as attractive as these, the publication will not only be popular, but restore the composer to the good opinion of many who make no secret of their dislike for the extravagances, the tricks, with which he certainly has sometimes been justly reproached.

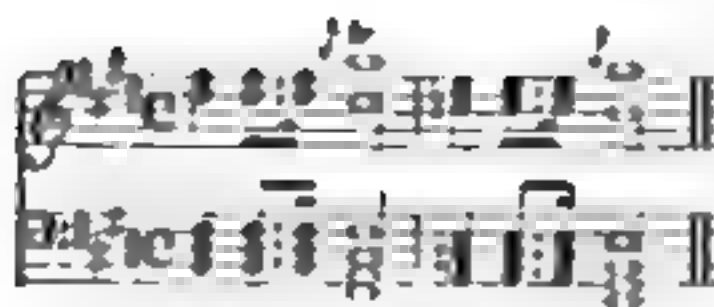
No. 1 is the *Swiss Waltz*, and is in a minor, — a lovely composition, breathing an expression of the most soothing kind, a pleasing sort of melancholy, or, more correctly, an absence of real mirth, described by Shakespeare—

"I am more merry than I have cause to be."

When the subject, or waltz, is fully impressed on the hearer, it is modulated through various keys, and, at length, into a major. Here occur ten many of these triplets of which the ear begins to tire, we must admit, though the present are not quite so fatiguing as those passages formed of such cramping notes. The introduction is a charming page of notes so accompanied by harmony that reminds us of the old classical masters. It would make a good diapason piece, being constructed of those solid materials that are as well suited to the church as the chamber.

No. 2, the *Contestance*, is in a different style. Staccato notes and rests in abundance for the right hand, with chords for the left, bounding from a deeper base. All half the page the effect of the whole being to exhilarate. Both of these are free from those wretched passages, so common in Herz's music, that show the timid and dull the mindless performer.

The theme of No. 3 is a sweet melody in a major, allegretto, common time. The six variations practice the accompaniment, without the same being unvaried, — slightly, rapid, and the table generally in altissimo. Not a moment of repose is to be found in any one of them, — contrast, therefore, so essential to good effect, is wholly wanting here, as is too commonly the case in Mayr's music, and the ear longs for the relief which the final rise alone can give. The introduction is the best part of the piece, the subject excepted, though even this is not exempt from those stoppage notes, those *spitzbänge*, of which the composer seems so deeply unacquainted. Some of these passages, however, are to be forgiven for the sake of two bars of ancient harmony—



INTERMEDIATE PIANISTS. consisting of a Selection from the most esteemed Composers, selected as a Continuation to the United Keyboard, or an intermediate Course of Preparation to the Author's *Intermedia and Studies*, arranged and figured by J. B. LARSEN. (Chappell and Co.)

To enter our good word in commendation of *Crusier's Etudes*,—a work which has so long been before the public, and is so highly appreciated wherever music is cultivated,—would be something more than superfluous. But there are only objects in the highest order of performers, and even by practice, grasped by the first hand, who, however have not so much need of some readers of the kind, though a degree or so less difficult, as more frequent players. The *Crusier's Etudes* by the same composer are perhaps rather less apt for the description of perfection we allude to, a claim therefore appeared, which the present publication is intended to fill up. It consists of thirty six studies or exercises of one page each selected from the compositions of all the great masters for the piano-forte, in many different styles, though the style and expression are wanting and figured with more than some follow by the editor.

At first, you these appear very formidable, but on closer view to show it is found, that they by no means under the hand, are so easily adapted to the instrument, and so devoid of those often tedious, tedious passages which is a waste of time to compare that the apprehensions of the difficult are more removed and the advantages held out are quickly discerned.

The names of the composers whose works have contributed to the present useful publication, are Beethoven, Moschies, Chopin, Liszt, Schumann, Mendelssohn, Thalberg, Weber, Walse, Hertz, Hummel, Mendelssohn, Thalberg, Walse, Ross, Paganini, and Dvorak. The work is brought up to a remarkably good measure and at a very moderate price.

1. *Chopin's Nocturne, No. 10 in The Opus, with Variations* by J. Liszt. (Chappell, 125, New Strand Street.)

2. *Chopin's No. 10 in The Opus, with Variations* by J. Liszt. (Chappell, 125, New Strand Street.)

3. *Nocturne (Chopin) arranged as a Nocturne* by the same. (New Publishers.)

M. Liszt has arranged the very popular one, *Chopin's Nocturne* in a popular manner and added eight variations, which, though some are short, are adapted to the qualifications of the great majority of players.

No. 2 and 3 are so easy as to be suited to the capacity of very juvenile students. The two are lively and short, each piece being confined to five pages, widely measured. As a friendly hint, we tell M. Liszt's committee to a of, in

the second bar of No. 2, which, in the sharp seventh of the key ought to have been a B. This is a rule which should always be observed, and never more strictly than in what is meant for the use of children, who must take deep impressions.

DUETS, PIANO-FORTE

1. *Beethoven's First Movement in C* arranged for two performers, by J. F. the same. (Chappell and Co.)

2. *Beethoven's Second Movement* arranged for two performers, by Thomas Arne, composer to his Majesty. (Chappell and Co.)

3. *Three Little Songs* by Beethoven, arranged for two performers, by J. F. the same. (Chappell and Co.)

4. *Chopin's Nocturne in C* by Chopin, arranged for two performers, by J. F. the same. (Chappell and Co.)

On the merits of the well known composition in C by Beethoven, it is now unnecessary to expatiate, they are universally admitted. Mr. Liszt's adaptation for the piano-forte is likewise so excellent and so highly valued, that we need not have said anything of these things. It would seem to follow therefore that the most successful kind of such a composition arranged by such a master, should be hard to surpass. Such a claim is one of the most unwarrantable we wish to see, the reader's attention to the composer's very simple style of two hands, and to the ease with which the performance of a second copy of a third hand, may give every effect to it that a single composition is capable of affording by means of an skilled arrangement as the present. One of the finest works of human genius in this artfully brought within reach of children of well instructed children, and if possessed of a few volumes of such music, most families of the latter class may now without quitting their own drawing rooms, or throwing their domestic circles, enjoy that which thirty years ago could not be at least not met, performed at what were then the best concerts in London.

Not less known and renowned are the arrangements of Mr. Arne, who has put the exquisite contents of Beethoven into an instrumental shape. This is a composition which few sensitive singers venture to perform, hence it is rarely heard in private, and as a last in instrumental arrangements, it is seldom considered a public concern. Here is a strange mixture, certainly, but a last more refined one than a requiem. Between such difficulties and the overwhelming influence of fashion, of egotism, of vanity, and of the like of the heart, more talent are put aside, and not even known by name in the young generation.

In its present form, this work and most to the composition may be executed by the description of players we have presented and in our nature of Liszt's simplicity. If there is more something for want of the words, just as that a composition, but want of the various instruments, but as a singer capable of doing justice to a good setting in two and a full band and more difficult to obtain, such arrangements are most desirable, they are excellent adaptations, and should be available.

The two in No. 2 are the last movements of the duet, "Aperçu pour les deux" from *Donizetti's "Lucia"*, "Song for Duet of the Song," and "Froquet and the Song," from *Faust*, all rendered effective as duets. The subjects

are now so familiarly known to every admirer of Beethoven's music, as well as to all who frequent concerts, public or private, that we have no occasion to enlarge on their merits. They undoubtedly are among the happiest of the composer's productions, and will always be referred to as decisive proofs of genius.

No. 4 is one of the most favourite sets in *Il Pirata*, with five clever brilliant variations, in which, however, though the subject is generally and loudly kept in view, some of the passages are not only quite foreign to it, but rather bordering on the extravagant. The upper part requires a performer of large powers.

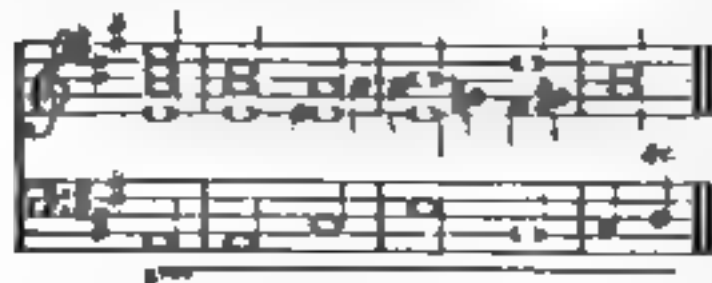
VOCAL.

Sunday Evening Amusement, consisting of Sacred Harmonies adapted to the use of Private Families. The words from The Book of Sacred Poetry, the Music selected, arranged, and composed by J. C. CLIFTON. Part I. (Chappell.)

THIS publication contains twelve pieces for three voices, two voices and a bass, with a piano-forte accompaniment. Of these, four are selected from the works of Spontini, Ployel, Beethoven, and Mozart—one is by Marhan, two are contributed by Mr. F. Meyer and the other two others are without any name, and the remainder is made up of the 100th and 104th Psalms, together with an Irish Melody.

The compositions of Spontini and Ployel might, we conceive, have furnished pieces of more character. Beethoven's is short, and in the form of a chorus. Mozart's march in the *Zauberflöte* is here chosen for adaptation. Marhan's is smooth and appropriate. Mr. F. Meyer's is in the sober church style, and agreeably flowing. His proceeds a sometimes susceptible of remodelling, for instance, "and come," "but still, &c." where the accent should be on the first word, and, consequently, the expletives ought to be on the last notes, the weak parts of the previous bars. The same error occurs in the first of the set—"O thou," and "The thing thou," are obviously erroneous. The volume is one of the most pleasing in the collection. Those without a name will not run much risk of being claimed, they are rather of the common place kind.

Mr. Clifton has done justice to the whole of these by his manner of harmonising them, which shows superior taste and knowledge. A single note, a cad, in the accompaniment to the last part of the 100th Psalm, is a convincing proof of the former.



Songs by HANDEL, arranged by J. Goss. (Hart and Lavigne, New Bond Street.)

1. "If guiltless blood."
2. "Angels ever bright."
3. "More beautiful are the dead."

4. "Shall I to Heaven's fertile plain."
5. "Pious Orgies."
6. "I know that my Redeemer liveth."

A continuation of a series, the first numbers of which we reviewed in our last. These are executed with the same ability and power as the same defect, as the former—namely, a figured bass, and the accompaniment fully given in some places—a practice which, of course, will be adhered to throughout the whole of this publication.

A New Series of the Hymns of Scotland, with Symphonies and Accompaniments, by BEETHOVEN, HAYDN, HUMMEL, &c. The Poetry chiefly by HUME; the whole written for or collected by, G. THOMSON. 8 A N E 7 Numbers. (Penny, London, Thomson, Edinburgh.)

As the purchase of large expensive collections of songs is not the fashion of the present day, the able and praiseworthy editor of the great Scottish Work, in five volumes, is now publishing some of the best pieces in it singly, in a revised shape—in doing which he can hardly fail of success,—the merits of the poetry and music, and the manner in which they are brought out, being considered. These numbers comprise six songs arranged by Beethoven, and one by Hummel. The former are "Behold thy Love," "Remembrance," "Jesus's Descent," "The Highland Watch," "The Maid of Iola," and "O swiftly glides the happy Boat." The latter is adapted to Lord Byron's words,—"I saw thee weep." It would be a great improvement if the title of the original air and, when practicable, the name of the composer were inserted; such an addition would not only be highly satisfactory to those who delight, and rationally, in ascertaining the true source of ingenious productions, but also as an act of justice to the real author, who is too often overlooked, and finally consigned to oblivion.*

1. SONGS, "O, Love is like the sunny ray," composed by Mrs. PHILIP MALLARD. (Penny, Hadding Street.)
2. CANTATA, "Julia," written and composed by J. AUGUSTINE WOOD. 8s. (Cramer and Co.)
3. SONGS, "The Flowers that you gathered," written, composed, and published by the same.
4. SONGS, "Roses are fair," duets, duets, duets.
5. SONGS, "I will not meet thee," written and composed by the same. (Chappell.)
6. SONGS, "I'll think of thee," the words by the Rev. F. NIMBY, composed by JOHN HARRIS. (Penny.)
7. SONGS, "I saw thee weep," from the historical Romance of Gertrude of Denmark, the melody by an Anonymous, adapted and arranged by JOHN PARRY. (Goulding and D'Almeida.)
8. ANACHRONISTIC SONGS, "Fill the Goblet again;" the words by LEON LINDEN, the music by G. HANSEN. (Goulding and D'Almeida.)
9. SONGS, "The Battle of Marston," composed and published by the same.

* Mr. Thomson is preparing to publish a new and much improved edition of his Scottish Hymns, of which the present forms a part.

10. CANTATA, "Through the Woods," the words by W. H. Bellamy Esq., the music by CHARLES E. HOOD. (Cramer and Co.)
11. MOZART'S "Vergine mein nicht," adapted to English words by ALBERT BENNETT, Mus. Bac. (Chappell.)
12. BALLAD, "Canst thou bid me forget," the subject from MATRA, written and arranged by Wm. McGILVER. (Chappell.)

No. 1 though not equal to some of the composer's former productions, is, nevertheless, an agreeable variety, and will be gratefully liked.

There are good points in No. 2, but the whole is too much laboured, it wants the ease that commonly distinguishes this author's productions.

Much more pleasure has the examination of No. 3 afforded us, where we find a rhythm at once understood, and modulations without unnecessary ambiguity. Though one or two of the cadences are somewhat common, which cannot be denied, as a whole this is an expressive ballad, and will always be listened to with attention.

No. 4 is a very pleasant composition. new words well set, melody lively, and the accompaniment a happy mixture of the ancient and modern harmony. This is a round, the first subject being repeated, with excellent effect, as a conclusion to the song.

There is a sprightliness in No. 5 that will give it ready suffrage. The air, without being new, has something in it not common, the phrases are well worked, and the accents irreproachable. The latter, indeed, is a point to which Mr. Wade never fails to pay that attention which is to be expected from a man of sense and education. In the final symphony is a redundant bar—it ought to consist of four bars only.

No. 6 is composed in very good taste and with much feeling. There is an elegance prevailing in it that forbids our asking if it exhibits any very original trait, and in listening to it, we are satisfied with what we have, without wishing for more. The author is, we understand, a gentleman in holy orders, who did not think it becoming to indicate his profession in the title-page of a song. We do not exactly understand where lies the difference, as regard to decorum, between writing the words and the music of an innocent ballad.

No. 7 is an airy trifle, the words and music well matched, and the accentuation faultless.

No. 8 is an original and very superior composition. The opening, a phrase of wine started by disappointment, is bold and nervous, and the key, a minor, is happily adapted, but when love becomes for a moment the theme, the major third is introduced, and a gentler strain, with a subdued, legato accompaniment, well expresses the passion excited by "a dark, rolling eye." If untruncated, this would prove an admirable song for the theatre, or even the concert-room, but in whatever shape it may appear, we recommend it to the notice of all admirers of good, of intellectual music.

We discovered, when too late to alter our arrangement, that No. 9 ought, in strict justice, to have been placed in a different part of our review. It is a highly-wrought minuet, and entitled to more notice and space than we now can afford.

April, 1830.

hence we therefore defer the consideration of it till our next Number.

No. 10 is a graceful air, with a short dance, and a kind of *de capo* in the manner of the older time, both very efficient. The accompaniment at the words "I am'd by a zephyr," &c., is striking from its simplicity, as is that at the beginning of page 4. Such allusions (far as they should be considered) to classical works always tell well, and distinguish the educated musician from the empiric.

The power of Mozart is not displayed in No. 11 and it was hardly worth while to put the air into an English dress, nevertheless the words suit it, and the whole, if not very fascinating, is quite fanciful.

No. 12 might as well have been allowed to remain wedded only to Italian words, for the air was not worth the trouble incurred by the change of language. It is smooth and inoffensive, we grant, but has no strong features. The *r* in the last chord of the sixth bar will of course be struck out by all who have no taste for two such consecutive *sciares*.

EXTRACTS FROM THE DIARY OF A DILETTANTE.

(Resumed from page 122.)

February 25th. The Times of this day has a letter concerning the appointment of an organist to the newly built church at Newington, which is highly deserving attention. Of the merits of the particular case, I am not fully prepared to judge, but I well know that, in general, elections of this kind are mere *nocturnes*, that the question is previously decided according to the interest the candidate has with the vestry, and by no means in proportion to his abilities. The employment of professional umpires, who now are often paid for their opinion, is, therefore, in most instances, a waste of the parish money, and a degradation of which they ought to revolt. I would advise, as a qualification for the situation of organist—an office of more importance than is usually supposed—that the candidate should not only give proofs of some musical talent, but also of a knowledge of the true bearing of our church service, by reading through, and explaining various parts of it, in presence of the rector, curate, and churchwardens—or, in other words, the organist in any respectable congregation ought to be a man of good understanding and fair education.

26th. March of Music.—An Italian theatre is about to be established at Constantinople, and, it is said, that a contract for this purpose has already been entered into with the impresario of Brera. It is to be opened during the present spring. This is converting *Il Terro in Italia* into *L'Italiana in Turchia*, and may lead to important changes in the opinions and habits of the Moslems. Women, not only unveiled, but exhibiting themselves on an open stage! while the rest of the sex, assembled in public, are exposed to the gaze of not only grave Mahomedans, but of grinning Franks, and other dogs who may choose to pay a peevish or a good long stare at the beauties of Georgia and Circassia!

March 2th. This evening, Mr. Faraday, the very eminent philosopher attached to the Royal Institution, delivered a

7. Bar. Alas! (Bar. Song of Galilee, Mend. Schumann. (Miss Stephens.)
8. Chor. Hail of the wilderness. (Mr. and Mrs. Kaywell, Vaughan, and Hale.)
9. Bar. I love the liberty. Song. Alas, alas, ye have! (Chor. We cannot, we cannot. (Mr. Phillips.) Judea, Judea.
10. Concerto 6th, with a movement adapted from Paradise Lost.
11. Selection from Handel's "Lord, who shall dwell?" (Mr. and Mrs. Kaywell, Vaughan, and Bellamy.)
12. Song. Let the bright triumph. (Miss Stephens.)
13. Chor. O praise the Lord.
- L. & H.
- Selection from Act and Galilee.
14. Overture.
15. Chor. O the pleasure.
16. Bar. Ye cannot please. Song. Bless'd ye pretty. (Miss Patten.)
17. Bar. Lo, love my love. (Mr. Vaughan.)
18. Chor. Let me be happy too. Miss Patten and Mr. Vaughan.
19. Chor. We are all lovers.
20. Bar. I love, I love, I love. (Mr. Phillips.)
21. Bar. What love forest. Miss Patten and Mr. Phillips.
22. Bar. His beloved love. (Mr. Vaughan.)
23. Bar. Come, O come. (Miss Patten.)
24. Chor. The North shall love. (Miss P. Vaughan, and Phillips.)
25. Bar. My love, Galilee. (Vaughan.)
26. Bar and Chor. Must I my love. (Miss Patten.)
27. Bar. To dance thou I must. (Mr. and Mrs. Patten.)
28. Chor. Galilee, dry thy tears.

A single glance at this list will suffice to show, that, be the Director a prince of the blind, or peer of the realm, or be there no Director, as in the present instance, the old errors stand in full force. The same tedious repetitions, the same dulness, the same monotony—with, however, one splendid exception—the introduction of Miss Patten, for the first time, at the Ancient Music. But even here, as if a certain facility prevailed, she makes her appearance only in the second act, having previously sung at the organ, and after her exit, there comes here evident, yoked and languid. Whether in reference to that circumstance, we know not, but certainly what she had to do was anything but what we should have expected would have been chosen for the debt of an admirable singer.

The first act containing very little on which to remark, we shall merely observe, that the movement introduced from Paradise Lost was one instance among many, that a particular movement in a composition may be extremely beautiful and very generally admired, but that it may derive its interest and beauty principally from the situation in which the taste and talent of the composer has chosen to place it—take it away from its natural connection, and you deprive it of much of its interest. The piece in question is found in Paradise, third canto in a few stanzas, where, after a brilliant and rapid (the composer has marked presto at the head of the stanza) movement, it follows as an "aria *largo* e cantabile," producing the most charming effect imaginable, by a contrast of such tasteful and judicious. This effect was lost in merely bringing up the first in (common) concert. We shall defer our remarks on the chorus of Leo (No. 6), as we find it announced for repetition in a subsequent concert, when we hope it will be more correctly performed.

The second act consisted entirely of a selection from Act and Galilee, whence the same pieces were taken which have been twice introduced, and are absolutely wearisome to hear, without any relief from the introduction of other parts

of the same concerto, which it would be a real novelty to bring forward. Miss Patten's appearance in the orchestra was truly refreshing, & gave promise of something like feeling and expression in singing—qualities altogether unknown at the Ancient Music, and although she had nothing to do worthy of her powers, still the very sound of her voice, after the pining, dragging monotony, which our ears have long been accustomed to, was really delightful. We cannot avoid remarking that the two songs given to Miss Stephens in the first act (Nos. 3 and 7) are precisely those suited to Miss Patten—whereas, in the part of Galilee, sung by Miss Patten in the second act, Miss Stephens would have acquitted herself respectably and with propriety—how that was managed, or rather mismanaged, we cannot say. It would be a deviation of our duty did we not mark with our most decided disapprobation the worse than absurdity of introducing the recitative (No. 12), and omitting the song to which it is the prelude—"Love in her eye," one of the most beautiful in the concerto. If it be said, we have no other singer capable of attempting it, we reply—got one. Why is not Graham engaged? Whatever may be his faults, he is infinitely beyond any other and has no approachable competitor. We close our remarks with mentioning a similar or if possible, a greater absurdity than that just alluded to, which is, that after the first part of accompanied recitative (No. 20), where Act addresses himself in his dying moments to the goddess, involving her superior in the most tender and affecting strains, the chorus immediately following—"Mourn, all ye Miners," is omitted, to the violation of all good taste and musical propriety. It is unpardonable.

The room at no period of the evening was much more than half filled, and we strongly suspect there is a grievous deficit in the subscription-list for the present season.

SECOND CONCERT.

(Under the Direction of His Grace the Archbishop of York, for the Royal Academy the Duke of Cambridge. Wednesday, March 10, 1830.)

Act I.

1. Overture and Extempore. (Judea.)
2. Ye are quoniam. Duette from the Te Deum. (Miss Stephens and Mrs. Johnson.)
3. Chor. O leap your hands together. (Judea.)
4. Bar. Hail to the Lord. Song. What though I am. (Mrs. Kaywell.) Judea.
5. O be joyful. (Judea, first movement.)
6. Solo and Quartet. In my distress. Miss Stephens, W. Kaywell, Vaughan, and Bellamy.
7. Concerto 6th, with the Minuet.
8. Bar. To night Mrs. Kaywell. Minuet. No. 10, the lovely Youth. (Chor. "Bless, Youth, be good. (Theodore.)
9. Bar. Let. Let bright Corda. (Miss Stephens.) Solo and Chor. As from the poet's. (Stephen's Chor.)

Act II.

10. Overture. (Endeavour.)
11. Solo. Withhold I have. (Solo. Mr. Phillips.)
12. Bar. O let eternal harmony. Song. From tonight. (Mrs. Patten.)
13. Bar. My love, my countrymen. Mr. Phillips, Chor. Song. O ye happy. (Bellamy.)
14. Concerto 6th. (Solo.)
15. Chor. When winds breathe. (Mr. and Mrs. Kaywell, Vaughan, Bellamy, and Hale.)
16. Bar. Ye sacred Powers. Song. Farewell, ye happy. (Miss Patten.)
17. Chor. Can Beauty speak.

We offer our sincere thanks to his Grace the Archbishop, as well for what he has done, as for what he has kindly omitted to do—under the first head, we notice the intro-

The Philharmonic Concerts.

FIRST CONCERT Monday, March 1, 1880.

Act I.

Soprano, M. M. Moore	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.

Act II.

Soprano, M. M. Moore	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.

The Philharmonic Concerts had their birth in the Argyl Rooms, where they continued during a period of seventeen years. The great success, when it first, was, upon the whole, admirably calculated for music through a few feet too high and, consequently, the concerters a little too powerful.

The destruction of that pile of building has driven the concerters from their native nest, and obliged them to seek a temporary home in the great room of the Opera-house now converted into a small theatre. Then, in its original state, the floor of music room in London, we may venture to say, is unique. There was nothing in it to impede or disturb sound. The great gallery at the north end gave a dignity to it, and the gradings in the sides and lower part placed on the sides and at the lower part formed a kind of amphitheatre, producing a brilliancy of effect when filled with well-dressed company that was remarkably inspiring, and struck everywhere with admiration. The voices are now impeded, there are no side walls, the benches all run parallel to the orchestra, and the smaller number of boxes with their curtains and other fittings-up, have wrought a change in the effect of that space in which the Philharmonic Concerts have hitherto so much excelled, which, whatever may be the feeling of others, is to me a source of considerable regret.

The orchestra is not advantageously laid out—it is much too wide, the instruments are crowded, and the inevitable consequences are very sensibly perceived. This may be remedied by concentrating the band, by raising the middle higher and contracting the ends. The fact seems to have been overlooked, that the two sides were originally filled by the chorus, and never intended for instrumental performers.

The symphonies in this first concert were exceedingly well executed. In that of Beethoven two or three slight failures were perceptible to the watchful ear of the critic, but probably not noticed by others. The overture by Mendelssohn possesses for us very numerous charms. Its originality, which at any time would be a great recommendation, is now when there is such a dearth of invention, an inalienable quality—and the fine and vigorous melody in which the composer has given musical colouring to Shakespeare's highly poetical ideas, shows both his command over the resources of the art, and a complete perfectness in the author's feeling. But this is a work that ought rather to be seen in the score, or heard repeatedly before any final opinion of its merits can safely be given. The Jubilee Overture has never been a favourite

with us. That there are good points in it, we will not deny, but taken altogether, it is uninteresting, insipid, and quite common.

The piano-forte concerto has in it a good slow movement. The rest consists of a number of passages, having no relation to any general design, strung together without taste and calculated only to show how the instrument may be rendered subservient to the exhibition of some manual dexterity. Madame Duchen is a very accurate player with a strong finger a left hand of great power, and great brilliancy of execution, but expression or feeling seem either to be not her aim or beyond her reach. The violin quartet, as a matter was a more charming performance. What a contrast does such music make, when heard on the same night with the concerto we have just noticed.

The duet from *Guillaume Tell* is a choice, effective composition. On the stage, however, no laurels come out much better than in the concert room. Duchen gave good effect to it by her power and sentiment. The duo comes from *Faust*, which Miss Paton first sang at these concerts, and she was laureate at every fresh hearing. We do not know any previous one which could equal the same effort to it. How does she sing the air "In, in, in, in," a hymn to a God! how skilful and lovely the accompaniment—and the allegro is a movement worthy the preceding part, though requiring not strength and great rapidity in the singer. The passages are extremely difficult for the voice, as far as object, measure and run up to it, which was a bold, in the voice of all performers, except the few who are so highly gifted as the lady to whom the task has always, we believe, been assigned in this country.

The song of *Hamlet* was well executed, as also the *Impromptu* in *Faust*, except the lower part, with the style of which Eugene Tannan did not appear to be much acquainted.

SECOND CONCERT Monday, March 15, 1880.

Act I.

Soprano, M. M. Moore	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.

Act II.

Soprano, M. M. Moore	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.
Baritone, "Dora" M. M. Moore and Signor	Baritone.

The piano-forte symphony has been unanimously in the estimation of the people in this country. At first it was not in much favour—and we can trace ourselves among the number of those who did not share some of its merits. We have since discovered many beauties which, perhaps, neglected performers can raise, though the opinion of opinion that it would be improved by retouching, particularly in the middle. Its execution might still be more perfect, the great, we might almost say the only defect of this band, is the want of light and shade, a rarely accomplished a performance, and the feeling was rarely felt in the grand place, parts of which can hardly be played too softly, for

The audience never achieved anything beyond a mere state, notwithstanding the exertions of the leader to carry to important points. Haydn's symphony went admirably, and the overture to *Pierre* was shown in its own light. The audience here was rich in variety. That in *Frederick's Fall* is, like most modern things, a mixture of good and evil. The opening is a model for the violinist, in new and very pleasing, though not equalled to that extravagant degree of grace which has been lavished on it. The introduction of one of the *royal des cœurs*, played by a curious quartet, is a happy thought and certainly remarkable well with a noted success. The allegro finale in a major is full of spirit all over, as is an altogether more overcharged with *Hedgcock's* best, and both are an indubitable sign that a speedy return from their previous is the only refuge left for people not absolutely dead on deaf.

Mr. Nicholson's fantasia is, as a composition, one of the best for the flute that we ever heard from him. The execution, as usual, perfect, only to our taste a little too much of the accompaniment in it. The quartet of Mozart was a most delicious performance and excited a strong sensation.

Of the vocal portion of this concert, we wish to say as little as possible. Mademoiselle Blaise is a great singer but who will she select such a fine voice? Mr. F. Rogers's voice is one of the finest voices we ever heard, and well as given. In the quartet it was particularly effective. Not to make him sing such trash as *Mercutio's* part is to require so young an artist very seriously. Let the directors of this society—may we still address ourselves to the members at large—let them bear in mind, that their stock of serious musical music does not augment, and that, as at present there is little hope of its increase, they must continue to depend that which they have. It is therefore doubly incumbent on them to think of the vocal department, in and of which an indispensable quantity of fine voices, indeed, must now be found. It only requires judgment in selection.

This concert is now in a state which demands great skill and address: a little address, a little neglect, or a little selfishness, on the part of the individuals connected with its management will destroy it in one-half of the time which has been required to establish its reputation. We hope that our best will be taken as it is meant, and that we may have an occasion to meet in the future. Let the trustees not be blinded, but do their duty boldly: the Society will then not come to maintain its high character for encouraging talent, and promoting whatever is valuable in the musical art.

CITY OF LONDON AMATEUR CONCERTS.

Every day furnishes new proofs that the taste for and the practice of music is extending among us. When, thirty years ago, a concert of classical music was established eastward of Temple Bar, it was deemed necessary to add a ball as a make weight, and the ball in the shape of time, like the long hair of *Pharaoh*, swallowed up its more important contents. The *Harmonist* dealt with the concerts that had been, and, after a lapse of a few years, a party of twenty gentlemen, including the best amateurs and most influential names in the city set on *London* Concert on foot. Its orchestra numbered all the leading

talent of the Philharmonic and Opera bands, and the first-class English and foreign singers were anxious to be heard at its performances. Yet five or at most six, were as its official organ, and the *Director* almost its *perceptor* was in the front. Seven years have hardly elapsed, and we find the concerts flourishingly conducted and numerously attended. They are both held in the same room, the concert room of the London Tavern. Of one of these concerts Mr. Dando is the leader, and Mr. Weycott the conductor, the other bands of Mori and Mr. Parry. We have not hitherto been fortunate enough to be present at any of the performances, though we presume ourselves that pleasure were, but he tells me it is as before in state a good taste in selection, and an activity in procuring novelties that might be followed with advantage by concerts of much higher performance. The first of his concerts, led by Mr. Dando comprised two of the most difficult overtures in existence, *Mozart's* to *Pierre* and *Alonso*, and Weber's *Ballad* of the *Savona*, a fantasia, but both known long of Mozart with some abridgement, on the same words with his piano-forte sonata, "I have no words to be," and Handel's magnificent one for a solo, violin, and double bass, performed by Spangenberg, Landier and Jürgens—all three we believe amateurs. The second contained an overture by Haydn, a concerto by Meyer and a trio from the *Frederick's Fall*—all were in an English school. The other concert does not seem to much novelty but the selections are good, and Blaise and Rogers well-loved among the vocal performers. Most happily do we see to both, "Go on and prosper."

There is also an Amateur Concert called the "Academy of Music," held at Freemasons Hall, and led by Mori, and while this paragraph was setting up we received the prospectus of a *British Harmonist*, proposed to be held at the Horn Tavern, Kensington, to be led by Spangenberg, and conducted by Weycott, the band to equal in number that of the Philharmonic, and the vocal department to include Matheson, Dando, and all the elite of Italian and British talent—*Face to Music!*

Foreign Musical Report.

GERMANY

The Germans are known to be possessing talents in their government, and, truly were they otherwise, they could long since have given proof of possessing Pygmalion. With their own almost inimitable language has been employed in imitation both "loud and deep." After his concert at Stuttgart, the King of Württemberg presented him with 100 *louis d'or*. He has once played at Lahr, and, it is said, intends to sing a full and perfect harvest of flowers in all the towns along the Rhine, and probably in Holland, before entering France. The accounts received of his master's goings are chiefly fabulous. It is said, that since his departure from Frankfurt, (that is, in less than three months,) he has passed more than 20,000 *louis*, and that he has played about 134,000 times in the Church of England. He is thought to be a great lover of money which is pardonable, if we reflect that he spends for a set of four voices, for whom he craves the most tender attachment. His health, naturally very feeble, has suffered much from the intemperance of a physician, and at Prague, wishing to have a tooth extracted, he was wounded so

* The distinguished German composer sustained a put in every department, with the debut, and the reputation of the concert was entirely in their hands.

language may be rendered to the memory of an illustrious musician, without detracting the auditory by a succession of pieces, which, proceeding from the same pen, lose necessarily a handy bloom, and at length become tedious. However, if the collection be unavoidable, why the public must submit, and, in truth, the orchestra is indicative of a delight which is not too dearly purchased by the cause of some parts of the performance. We must not be understood as at all questioning the merit of Michel. All that can be said, has been long since declared in praise of the gigantic compositions of that illustrious musician. But he himself could he enter his admirers, would agree with us, that measures of applause are not always "gone with what it leads upon."

The overture of *Stratoneer* and that of the *Jeune Henri*, were executed with a perfection really wonderful: the first of "*La Vengeance*" was adequately given, and the quartet of L. Lema, elected - to sing the words of a *Parman* scene - *frondeur* - *chœur*. With regard to the finale of "*Parman*" and the chorus of "*Adieu*," we shall say nothing. Mr. Vogt performed in most triumphant style as the baritone, and Mr. L. Lema executed a solo, first on the ordinary violin, and afterwards on one of eight strings. There is, unquestionably talent in this singular composition, but the constant striving after effect is repulsive. Fortunately the execution was entrusted to Mr. L. Lema, who has no rival on the violin.

I join the whole the performers were honorable to the Society of Concerts, rather than to the memory of the great composer deceased.

Théâtre Royal Italien - From some cause or other the performances announced for the benefit of Italian were not given, and, instead, the gentle public were regaled with that style of melodrama which gives, according to its admirers all the beauties of two operas in the same evening. This stupid system may be tolerated when the fragments are, for instance those of *Orsini* and *Romeo* - have a complete and intelligible meaning - but a skeleton such as that of *Il Barbiere* is "most tolerable and not to be endured." After the overture, we have the *Comte's* cavatina, without introduction and without chorus. Then follows the air, "*Tu lo hai*," then the balcony scene, and the duet. All this is good music, then the cavatina by *Romeo*, and the duet with *Figaro*, passing the care of *Beppo* and *Don* into the warring between, and the quartet as a finale. This mode of displaying a work full of the greatest beauties is highly prejudicial to the art and to real taste.

Mad. Malibran stirred many hearts during the evening, particularly in the first scene of *Orsini*, and in *Romeo* - she surpassed three capricious teachers with some passages of a forced expression, and in bad taste. For example, her manner of saying *non amarete* is never calculated to carry such a conviction to the heart. *Il Barbiere* could never so express herself. These blunders, showing a fine talent, will, it is to be hoped, disappear in time.

Two parties made themselves manifest on the occasion: the first consisting of forward admirers, the other of jealous haters. It is possible that the opinion of the latter was excited by the exaggeration of the former. Be this as it may, both were wrong.

Théâtre de Valenciennes. The managers of this theatre seem well disposed to offer an asylum to the youthful genius of the Conservatory through the untimely pains of the possible obstacles in the way. In the expectation that the buoying and fall of these genius will soon have an end, the orchestra of the *Koninklijke* has been furnished to *Artois*, 1836.

a larger scale, and the choruses have been strengthened. The trial of these improvements has just been made in a drama taken from Shakespeare, entitled *Henry F. and his Countrymen*. Part of the music has been selected from standard works, and arranged with much taste: the remainder is supplied by the following young composers - Messrs. Gide, Adam, and Rie. Many passages of great beauty prove the taste and talent of the authors: among which, we would especially notice the march at the close of the third act, said to be by M. Gide. It appears well for the success of his future efforts as a dramatic composer.

The orchestra acquitted itself with much precision and spirit, and was remarkable by a certain youthful animation and vigour, which might be easily taught to more advanced players.

M. HUMMEL.

In a letter from this very distinguished professor, dated Paris, March 11th, it appears that he will be in London on the 9th or 10th instant, and intends giving his first concert in the course of the present month.

M. Hummel very recently arrived in Paris on his way to London never having intended to make any stay in the former metropolis. He was to have a concert in that city on the 9th of last month, in the *Salle Capot* in which he announced his intention to perform, among other pieces, an unpublished concerto of his own composition. He will doubtless make a great sensation in the musical world here: for his reputation has long prevailed here.

For a number of M. Hummel, we refer our readers to the second volume of the *Harmoson*, the eighteenth number of the first series. He performed in this country, as a wonderful boy, about forty years ago. His age is now fifty-two.

PAGANINI AND LAFONT

In giving an account of the pamphlet of M. Jodard de Laphigues, on Paganini, the editor of a daily journal has repeated the anecdote cited in that pamphlet, on the relation between M. Lafont with that celebrated violinist, at a concert given in Milan, when, according to M. Jodard, the French virtuoso was beaten. On this subject M. Lafont has written the following letter to the journalist -

"Sir, I have just read in your journal of the 24 Feb., an extract from the *Nature* published on the celebrated violinist, Paganini. As this notice contains statements utterly untrue, as regards me, I owe it to truth, to the advice of my friends, and to the favour with which the public has been pleased to honour me during twenty-five years, to give an exact statement of the facts of the case. The following is a narration of what occurred: In the month of March, 1818 I gave, in conjunction with M. Paganini, a concert at the great theatre, La Scala, of Milan, and, for some making a cruel trial of the powers of my adversary, or of being beaten by him, as is pretended by the author of the *Nature*. I obtained a success the more flattering as I was a stranger in the country and had no other support than my talent.

"I played, with M. Paganini, the concerted symphony of Kreutzer, in its major *Fort* several days previously to the concert we rehearsed this symphony together, and with

the greatest men. On the day of the concert it was performed by us as it had been rehearsed, with no change whatever, and we both obtained an equal success in the passages executed together or separately. (In coming to the phrase *de chant* in *la mine* in the second solo of the first part there was a decided advantage for me of us. This passage is of a slow and majestic expression. M. Paganini performed it first. Whether the strong and pathetic character of the piece was ill suited to the organ, or whether the brilliant notes which he gave it in whatever else was the reason, he was produced but little effect. Immediately after him I repeated the same passage, and obtained a different result. It seems that the reason by which I was then agitated caused me to give an expression quite different though more simple and which was well felt by the audience, that I was everywhere and with pleasure from all parts of the house. The piece concluded with brilliant and difficult passages, but performed together and as they are printed. There were not as is pretended by the author of the *Nouveaux Concerts* performed by us as satisfactory. There are natural obstacles in this, and it is difficult to know the mechanism of the instrument to see that the thing is impossible. During fourteen years I have been tried in this striking advantage obtained over M. Paganini in this instance, and in his symptoms, and probably rather by the superiority of the school than by that of talent. I am proud to me to speak of myself, nothing short of the inexpressiveness of the artist in question could have prevented me to reply. I was not inspired by M. Paganini, but was to be me. On all occasions, I have taken pleasure in rendering homage to his great talent, but I have never said that he was the first violinist in the world. I have not done such injustice to the celebrated great—Lindley, Blah, Bialist, and Halowich, and I declare now, as I have always done, that the French school is the first in the world for the violin.

"I will add, that I did not leave Italy till after a residence of three months in Milan, where I gave several brilliant concerts.

"I was recalled in Paris by the duties of my office, and that by a wish to withdraw from a competition in which, as first, was said, the living to me, and of which I require the more, more it now gives me an opportunity of proving this admirable talent of which it is an honour to be the rival, but of which we are all made me the advantage.

"I beg you, Sir, to have the goodness to insert this letter in one of your early numbers.

"I have the honour to be, Sir,

"Your very humble and obedient servant,

"Lafont (Post Veto to the King)."

THE DRAMA.

King's Theatre.

The task of criticism is sometimes apparently heavy, there are moments when it would be clearly defined, and not there engaged in it consider themselves forced to undertake every one doing regularly and their hands, but once partial or difficult, without suffering either gratification or self-interest in relation with the proper publisher man of their day.

Such is our situation at the present moment. We would be silent, were it allowable, on the subject of the Italian Opera, having only to record a succession of failures, arising out of a system of mismanagement. And this task is rendered still more onerous by the reflection, that as so many writers in the daily papers, and in some of the weekly ones, have for the last month been praising, with ardour, any novelties whatever has been produced at the King's Theatre it may be thought by a few and especially will be considered by numerous persons, that when several agree in the same story they have a greater chance of being right, than the single individual who tells it as a mere matter of fact. But the public are beginning to see into these matters, to become acquainted with the machinery of the newspaper press, to know that not one man of credit in five has the slightest knowledge of the elements of even the language of the art in which he acts as judgment. The public are aware of the padding of reports of free houses and other matters, and the influence which cannot pass for advertisement often gains. These people behind the curtain are growing more frequent and intrusive, and the power of the daily press—always growing in central matters—is further placed by almost every fresh critique that appears. A few sentences properly levelled at the celebrity organs could reduce it to fragments.

There was last Wednesday's *Il Post* & *Giornale* has been arrived, but only to meet an immediate and violent death. This was brought out by Madame Camperio in 1848, on the strength of its being in a suit night at Milan—a fact which only served the degradation of taste in that city. It however failed here, and now has been a second time exposed to contempt and rejection—of an empty treasury on the night or two of its performance in a few collections of public opinion. It is, as we have seen before said, a series of misprints, but of the language, but of the defects of its name, as well as plagiarism from *L'Espresso* and others, that was even the weak springs of being connected with taste and decorum. Madam Camperio's *Il Post* and *Giornale*, however, deserve great praise for the efforts they make to meet the press.

Rossini's last Opera, *Guillaume Tell* has also been brought out as a ballet, though some of the vocal pieces are introduced in their original form, and produce considerable effect. But the story is not so interesting or rather, so full of incident as *Moissonette*, therefore the ballet has not proved successful.

Rossini's *Moissonette de Nîmes* will have been also revised before the publication of this number, with some additions recently made by the composer, which we shall notice in our next.

Nothing new of the comic kind has been produced at either of our theatre districts, but at Drury Lane the *Guillaume Tell* of Rossini is preparing, therefore the English will have an opportunity of hearing the work, which has made a fever in Paris. At Covent Garden the *Guillaume Tell*, or *Guillaume Tell*, of the same composer, is nearly ready, and will be performed on Easter Tuesday; New Pines is the principal part.

"We must use as two attempts in the Opera and History Part in the Philanthropic Councils.

"It was in writing the publisher's letter during your last issue that I was inspired."

ORATORIOS.

"The Oratorios are not fashionable," was said to us a few days ago by one of the principal singers at them. We cannot entirely in the truth of the remark, and will venture further to predict, that without a radical alteration in the mode of conducting them, they will become less and less attractive every season. We paid to us one in our admiration of Handel, but we cannot shut our eyes to the fact, that the day of his greatest and greatest popularity is gone by, never to return. his songs must be given by first rate artists, and his majestic choruses supported by a body of voices that shall fill the whole place of performance, or both were too dead, and the audience depart disappointed, and little inclined to repeat the experiment. The present is not the first manager of oratorios who has forgotten, or overlooked the fact, that a chorus proper which filled our old theatres is lost to the musician forever if the present day. He may plead, that the receipts of the house and the heavy demands of principal singers preclude his strengthening the chorus. granted. but the consequence will be, that the public is disappointed, and the oratorios become "unfashionable." But what can I do? says the entrepreneur. We cannot do more. Take a smaller house, where your choir is well left. But the large ones will be opened against us?—Yes, and empty benches will soon close them again, or ruin the manager. Make Handel the Carmelites capital, not the Tivoli pastoral, of your season, and hold a display of the yet undrugged mines of the oratorio church music. But, what a masterpiece has Pergolesi, his sweet dream an audience that would pay the expense—granted again. Not would Handel's Moses Wonders. They are whole choruses, displaying more weakness rather than your strength, and, from their nature, too painfully tedious to be generally attractive. try the masses (rather) of Haydn, Mozart, Hummel, and a long list of composers. We have the increasing taste for this style of music, and feel confident that hundreds would flock to hear with a full orchestra and chorus, the music they had admired at the chapel, or in private parties, with only an organ or piano-forte accompaniment. But the choruses must be carefully instructed and diligently rehearsed—points which have been nothing but attended to, in his season.

For the principal singers, Miss Paine stands alone, and well knows that she does. but she seems to forget that there were voices before Agnes, and after her too. Of the tenor soloists, we have already quoted the opinion of a contemporary, and have seen no reason to alter it. Miss Bruns and Miss Belkhamiers have unfortunately discovered to reveal, in the face of contrast, the almost Paine and then ag to her reflection. Phillips has continued his high reputation, but certainly not added to it, and although we joined, in spite of ourselves on the last evening when his German speaking song elicited we must say the admiration of a vast majority of him. His style is a very pleasing and modest singer. We wish her the success she deserves. She seems inclined to deal upon our approbation, rather than to content us with a remark, with the chance of descending again as rapidly and as indignantly as she went.

There are some things to be remarked by individuals behind, that it seems little less than a miracle for any one of secondary abilities to approach them. With the recollections of Bachmann still vivid in our minds, what must have been our astonishment to see his magnificent name from Bel-

chester, "Then with the Lord to Cyren," allotted to Mr. J. O. Adams, and that, too, in an orchestra where Phillips was engaged?

The heavy oratorio business has fallen chiefly on the lot of Mrs. Atherton, who we really think ought to have been cheered through the task with a piece or two of greater popularity than those assigned to her. This lady is much improved—more, we should be inclined to suspect, than she has yet had an opportunity of showing. but her strength, and perfect knowledge of what she is doing in concerted pieces, render her one of the most useful, as we believe she is one of the best original, singers a manager could engage.

SALE OF JACOB'S AND GEORGE'S MUSICAL LIBRARIES.

Two mile book plan, as announced in our last number, on the 2nd, 6th, and 13th of March, and attracted a crowded company. The earthquake, Mr. Mangrove, who, since the death of Mr. White has carried nearly a monopoly of musical sales, and who, before he adopted his present pursuit, was known as an amateur of considerable acquirements, prefaced the sale with a short reference to the celebrity of the performers, whose numerous deaths had brought their libraries before the public. The prices at which the lots were sold were, on an average, higher than could be quoted from any musical sale within the last fifteen years, and some of them are worthy of record, as showing at once the increasing taste of the public for Church Music, and that what is genuinely good will always command a good price.

	£	s.	d.
Principles de Composition, par Chabon	2	10	0
Burney's History	1	0	0
Bachman's	1	3	0
Haydn's Sacred Mass	1	0	0
Arnold's Gita	0	10	0
Mozart's Fables	0	0	0
Letitia's Sacred Mass	1	0	0
Mozart's Masses, by Novello	0	10	0
Mozart's Gita, by Sims	1	0	0
The Favourite Mass	2	1	0

The scores of Mozart's operas, and the copies of Dr. Crotch's Palestine and Beethoven's Mount of Olives, notwithstanding the number of copies in circulation, were sold at more than half their retail prices when new.

In some future number we may perhaps be enabled to present our readers with a comparative view of the prices fetched at various times, by the most standard musical works when submitted to public competition. It would form a curious barometer of the fluctuations of musical taste.

NEW MUSICAL WORKS PUBLISHED DURING THE LAST MONTH

PIANO-FORTE.

- Beethoven's 34th Symphony, arranged by J. M. Hummel, with Flute, Violin, and Violoncello Accompaniments ad lib.
- Berlioz's 2d Fantasia.
- Berlioz's Select Airs & Overtures, "The National Guard, or La Fiancée," Book I.
- Chopin's Rondo, op. "En vert de l'est d'occident," (Copper Type Edition.)
- Chopin's Variations on a Bohemian Theme. (Ditto.)
- Herr's Fantasia and Rondo on "C'est d'été attendez," (Ditto.)
- Hansen's 3 Diverdimentos, dedicated to Madame Scherzer, Opus.
- J. Boudina, Op. 21, 1st set, (Ditto.)
- J. Boudina, Opus, 2d set, (Ditto.)
- Liszt's March in the Mood of Judah.
- Liszt's Variations on "Love's Rite," the Song sung by Mr. Wallach in The Brigand.
- The Overture to La Fiancée, or the National Guard, by Aubert.
- Payer, J., Fantasia on Air, from Rossini's Guillaume Tell.
- Schubert's, J. F., Duets, Guillaume Tell, Book 2.
- H. Herr— Airs de Ballet de Guillaume Tell, Bk. 2 & 3.
- Chopin's 3 Petites Preludes, for the use of Schools, Op. 30.
- Debussy's 12 first progressive lessons, Copied.
- Clarke's Collection of the Elements of Music.
- Hansen's, P. Polonaises in Tancred, Op. 44.
- Als Tyroler, Op. 47.

PIANO-FORTE DUETS.

- Beethoven's Overture to La Dame Blanche, with Accompaniments for Flute or Violin and Violoncello, ad lib. By J. Berg. Copper Type Edition.
- Debussy's Duets for two performers, Op. 33. (Ditto.)
- Hansen's Brilliant and easy Variations on an Air in the "Swiss Family" (Ditto.)
- Weber's Waltz in Preciosa, by E. C. Martin.

VIOLONCELLO AND PIANO-FORTE.

- Crotch's "Ah come ridente," sung by Madame Fata.

FLUTE, PIANO-FORTE, AND VIOLONCELLO TRIOS.

- No. 3, of Dramatic Trios, the subjects from Meyer's Opera of Medea: the Flute part by C. Nicholson the Violoncello and Piano-forte parts by F. W. Crouch.

FLUTE AND PIANO-FORTE.

- Dresser's Tyroler Air varied, Op. 47.
- Dresser's 3 favorite airs in Preciosa.
- 3 Romances, by Beethoven.
- Musical Duets, Fantasia on 7 favorite Airs.
- Weber's Hunting Chorus.
- New Variations to "God save the King."

TWO FLUTES AND PIANO-FORTE.

- By Wm. Foote.
- Mozart's "Non più andré."
- Weber's Jubilee Overture.
- Preciosa duets.
- Beethoven's Overture, "Café de Bagdad."

Mozart's Duet to "La Cenerentola."

- "Don Juan."
- Auber's Duet to "Monsieur."
- Mozart's Duet, "Se tu m'ami."
- Dresser's Method of Piano-playing, expressly written for the English student.
- Martin, E. C., 24 scales, 2 books.

TRIOS, THREE FLUTES.

- Dresser's Grand Trio in 3 sets.
- the Air of "Non più andré," "Beverly,"
- Weber's last Waltz, "With rapture and the 'Merry Heart'."

FLUTE SOLOS.

- Foote, Ernest's Opera of "Semiramide," "Il Tiro." and "La Dama Lutra."
- Dresser's Recollections of Italy, a Cavatina.
- 3 very easy Solos, "Boone Noche," "La Scintille," "Black-eyed Night," Mozart's "Non più andré," "Non più andré," "British Grenadier's March," "Through the Forest," "La Soudan," "March to Zerolde."

HARP.

- Bocher's Variations on "Love's Rite,"
- Arrangement of Weber's last Waltz.
- Duet of Beethoven's Grand Waltz.
- Klein's "Sweet Home."
- Harp's Swiss Book, No. 2.
- Diverdimentos on two airs sung by Madlle. Soulag in "L'Alfama in Algeri."
- Herr's "Oh historical Albert."
- Vincent's "The Harps are selling."

HARP AND PIANO-FORTE.

- Bocher's Souvenir de Mailbrun et de Mozart (on Mailbrun's Air, sung by Madlle. Mailbrun) with Flute and Violoncello Accompaniments, ad lib.
- Bohemian Melodist (sung by the Bohemian Brothers of the Angel Rooms.)
- Favorite Galop.
- Airs in Rossini's Guillaume Tell, (Flute and Violoncello, ad lib.) by N. Ch. Bocher, Books 1 and 2.

HARP AND PIANO-FORTE WITH AD LIB. ACCOMPANIMENTS FOR FLUTE AND VIOLONCELLO.

- Bohemian Airs, as sung by the Bohemian Brothers, by N. C. Bocher.
- Souvenir de Mailbrun et de Mozart, containing the Airs sung to "La Noire de Figure" and "Il Dob Giovanni," by N. C. Bocher.

GUITAR.

- Sagitta's 3 Diverdimentos.
- Vincent's Diverdimentos.

GUITAR SONGS.

- "Green Hills of Tyrol," arranged by Sala.
- "Helen Treves," Ditto.
- "Teach me to forget," Ditto.

"Love's Rite," arranged by O. M. Sala.

- "Bella Napoli," arranged by Ditto.
- "Is the merry Morn," sung by Madame Stockmeyer, arranged by Kalamata.
- "Le Retour de la Tyrolaise," composed and sung by Madame Mailbrun, arranged by F. Pether.
- "Ah, how sweet to meet again!" sung by Ditto, arranged by Ditto.

MADAME'S QUADRILLES, GALOPES, AND WALTZES.

- A set of six selected National Polish Musicians.
- Challenger's 3d set of Waltzes, as played at the parties of Mrs E. R. the Duchess of Clarence.
- 3d set of Galopos (with a full description of the figures and steps.)
- T. Crotch's Quadrilles from "The Brigand."
- H. Herr's Quadrilles.
- Haydn's Piccolo Waltz.

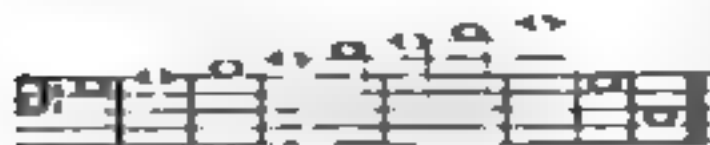
QUADRILLES.

- Wetpott's Diamond Airs, or 2d set from Guillaume Tell.
- 4th set, or Sherwood Forest.

VOCAL.

- "Joy inspires my bounding Heart," Song, Round.
- "It is the Grief of Absence," Song, Ditto.
- "Old Memory poems," Song, N. B. Bishop.
- "The Maid of his own Native Vale," Song, Ditto.
- "The Assum of my Years," Song, Ditto.
- "High Heart's bear me," Duo, Round.
- "Twilight dim on our Arms," Duo, 1846.
- "Cupid's Fights," 3d set, Group.
- "Battle of Mars," 3d set, Group.
- "Full the Bow," Song.
- Foote's Air of Singing.
- "I saw the tree" (extracted from the Musical Gem), composed by Madame Mailbrun Galla.
- "The Gardener's Return" (extracted from the Musical Gem), written by W. Hall.
- Songs, &c. in the new Opera of the National Guard, as now performing at the Theatre Royal Drury Lane, founded on La Fiancée the music by Aubert:—
- "Lightly my heart once more is bounding," ballad, sung by Madame Vestris.
- "Long, long ago," romance, sung by Ditto.
- "The song of the Milliner," comic, sung by Ditto.
- "Garde à vous," song, sung by Mr. Stclair.
- "Brave Mountaineer," Tyroler, Ditto.
- "Hope's golden light," song, sung by Miss Bartolozzi.
- "Love, the predestined quelling," song, sung by Miss Herr.
- "Come, Soldier, come," duet, sung by Madame Vestris and Mr. Stclair.
- "Where is joy to be found?" Air, sung by Miss Britz, Madame Vestris, and Mr. Stclair.
- "Canst thou bid me forget," ballad, M. G. G.
- "Mary of the Willow Glen," Scotch ballad, J. B. Wade, Esq.
- "I will not meet thee by the Moon," ballad, Ditto.
- Mozart's "Forget me not," (Vergerie made nicher), with English Words, A. Beach.
- "Say, high-gifted Kim," ballad, H. Phillips.

equal construction of his organs, or, as we rather believe, by continuous practice, had obtained the power (most unusual for a layman) of singing, and even holding the *a* of the ground key of the treble clef, in his chest voice. The high notes, therefore, which from others greeted the ears of the audience on a painful effort, seemed to flow spontaneously and without the slightest exertion from Bartlesman. They were not his extreme notes, and he sang to perfect and true tone what others, if they did not absolutely fail in, seemed to accomplish with difficulty and almost by chance. On the other hand, Bartlesman's low *a* was a round and perfect note, remarkable for several times, and he could reach to the double *a*. The songs written for him by Calvert and Croft are all calculated to show off his great talent of voice, particularly soprano. In "There as they change," by Calvert, is the following passage—



And here I am as two with thy — on there that

and in Croft's "Psalms" again the following



light as a wing — the light

and in "Angel of Love," the voice part goes up to F²

Before Bartlesman's time, only one man out of Farnell's had been heard at the Aurora Concerts, that of the Cold Chorus in the "First Psalm." It is to him we are indebted for making us acquainted with those magnificent demonstrations of the great of English composers. Let the dreadful Engines. The German is "Ye have ten hundred Doves." "Hark, my Darling," he called them on rapid intervals from the long intervals in which they had slept. In the short course of our session he recited them all, and continued to sing them with unabated applause until he sang no more. The quartet, from Tyndal's *Love* is the only one that has survived him. The "Imitation" has been, indeed, more attempted at the Aurora Concerts by a Mr. Wheeler whose pronunciation and failure will be found recorded in a former volume, and once sung there by Phillips, but not with a success that has encouraged him to repeat the performance. "Thy form," and "Let the dreadful Engines," no one has ventured to approach.

It was not, however, by the superior compass of his voice alone that Bartlesman soared above his contemporaries and predecessors. His conceptions were still greater than his vocal power: his delineation of each variety of human passion or feeling as true as his intonation. The hurried audience of "Let the dreadful Engines" (the prophetic sublimity of "Thou with the Lord to I pray" the deep devotion of "Oh Lord, have mercy upon me," were by turn as vividly painted, that each seemed to be the singer's personal fate. In fact, Bartlesman carried to the extreme of his profession not only the highest natural gifts and mechanical attainments, but a mind of singular delivery, clearness, and concentration. Most truly does his manuscript tablet record that "he possessed qualities

which no soldier united—a lively imagination and an exact judgment." Educated among and surrounded by what was fairly he called material questions, his nature was distinguished by an energy and fire which, perhaps, showed still stronger by the contrast in which it was placed.

From a passage of music it is difficult to select the most beautiful feature: and, among the splendid performances of Bartlesman, it is not easy to say it is almost impossible to select his chief merits, yet we should almost be inclined to deem that characteristic for his singing of Prynne's "Oh Lord, have mercy." Other songs displayed his voice to greater advantage, but in none was his command of deep and various feeling more luxuriantly developed. The first words, "Oh Lord, have mercy upon me for I am so terrible" were delivered in a tone of the most beautiful the most happy devotion. In the passage which closes the first movement,

My strength faileth me — he beginning the strain on the word "faileth" very slowly and gradually making his tone as plaintive as the rapidity of his voice increased, he exhibited the most perfect picture of mental and bodily exhaustion. Suddenly contrasted with this was the burst of resolution which he threw into the words, "But my hope has kept me true." I have said that art is my God!—Having no more, as was his habit in passages of great energy and excitement, he expanded and threw himself forward his chest, and poured forth at once the whole volume of his soul in a manner which electrified even the eye that had been accustomed to and expected it. In eye, at the same time, seeming to lighten with the hope his lips were expressing. To those who have heard him, we appeal for the truth of the picture: to those who have not, it can, after all, convey but a faint image—words may convey the outlines of a scene, and more exactly the picture of execution, but words cannot adequately describe the frequent influences of genius and feeling.

Bartlesman's execution was that of his time and school, and confined chiefly to vocal devotion: his own attainments were few words and figure and always in strict keeping with the feeling of the air in which they were introduced. It was not the least of his excellences that, notwithstanding his voice was so much more powerful than that of Harrison, Barrett, and others who sang in the same style, yet whenever he was engaged with them in duets or trios, he subdued his own voice so as to blend perfectly with theirs.

It is not probable to record, that many of the latter years of Bartlesman's life were passed in almost unrelenting pain. His violent mind long struggled against disease, and he was often delighting crowded audiences with his performances, while the dew of death's agency stood upon his brow: but in 1818 he was frequently prevented from taking his place on the orchestra: and in the following season, he was unable to sing even in his own church. His coach, however, was attacked by the terrible gripes of his family and friends, and his mind supported by the consolation of religion, consolation of which he had learned the value in his youth, and had never neglected to maintain. He breathed his last 15th April, 1822 when the earth's door closed upon him. A modest inscription, which marks the spot in the cloisters of Westminster Abbey where his remains rest (close to those of his master, Dr. Cooke), is prefaced by the first verse of Prynne's air, "Oh Lord! have mercy upon me."

THE MUSIC OF THE BRETONS.

In the *Cambrian Quarterly Magazine* for January last, is an account of a tour made through Brittany, by a gentleman^a, who thus speaks of the national music:—

"The Bretons are very fond of singing, but nevertheless, they can scarcely be called a musical people; they have a great number of songs, the airs of which are generally very simple and short, but the words seem interminable! The following tune is a very great favourite among the *Bretons*, the subject of the words is satirical.

Ann Hani Gôt.

Ann ha-ni gôt eo va, doue ann ha-ni
gôt eo va. Ann ha-ni ia-ouank a eo
Koue ann ha-ni gôt a doue ar chout ann ha-ni
gôt eo va doue ann ha-ni gôt eo va.

But among all the various specimens of songs and tunes, there are none more ancient than those of the *Nursery*; and, however slightly, in our maturer age, we may be disposed to esteem them, possibly their moral influence is much more extensive than we would always choose to admit. The following is a specimen of the Breton Nursery Song, the subject, though of the most primitive simplicity, yet is one of vast importance in the nursery. The nurse tells her child, as she lulls it to sleep, that she is going to bake a cake, but on looking for the fuel, she finds it uncult in the wood, and the hatchet for cutting it is without a helve! Each verse brings in some new disaster; the mill is yet unground at the mill, the butter is in the market, the tripod is at the smith's forge, unmade, and the bake-stone plate is yet unbought, in the shop at Perros!

Ninte, or, the Breton Lullaby Song.

Kann daen pi tri l det-va a eo - a.

^a The Rev. T. Price, of Crickhowel.

K ma va ma Krampoa é go A-ohé!

The writer of this article has a collection of Russian *Airs*, (with words adapted to them,) consisting of about one hundred and fifty, most of which, in their style and character, resemble the above melodies; they are extremely well-engraved, (not stamped,) and the letter-press beautiful. The collection was printed at St. Petersburg, in 1800, the following is one of them.

J. P.

PAGANINI AND LAFONT.

To the Editor of the *HARMONICON*.

Sir,

London, April 7th, 1830.

As page 177 of the *HARMONICON* of this month, is a letter of Mr. Lafont, in reply to a pretended erroneous account, given by Mr. Imbert Laphalèque, of the professional conflict which the former had at Milan with Signor Paganini.

As I was present at that contest, I do assert, that the account given by Mr. Imbert is not erroneous, but correct. The public decision was in favour of Paganini. Mr. Lafont having acquiesced in silence to such a decision, does not diminish one iota of his acquired fame, as not only himself, but every living violinist who dares to enter into rivalry with Paganini, will be prostrated, although the Signor has not had the advantage of being a pupil of the *super-evilent* *Parian Violin School*†. In Paris, I have heard how the talented violinists, mentioned in Mr. Lafont's letter, speak of Paganini. The *Coriol* gladiators of the Neronian age spoke with the same freedom of Hercules. Had this demigod suddenly appeared on the arena with his club, all of them would instantly have shrunk into pigmies.

You may make whatever use you please of this letter.

I have the honour to be, with esteem,

Sir, your most obedient servant,

FRANCESCO CIANCHETTI.

* The exclamation *Ah-hé!* (which is pronounced with the last syllable long) had formerly a corresponding word in the *Irish*, that is *Och-a-hé!* The Irish retain it still, as *Och-a-hé!* and the Gaelic too, as *Och-a-hé!*

† Whatever excellence the *Parian Violin School* may claim a title to, is derived from Italians, from *Vinti*, who descended from *Paganini*, *Paganini* from *Tartini*, and *Tartini* from *Corelli*, the last being considered as the father of the violin, as *Musis Cleonatus* is of the piano-forte. For the restoration of the Fine Arts, living nations must look to Italy.

Duet,

"WHEN FORCED FROM THEE TO PART,"

COMPOSED AND PRESENTED TO THE HARMONICON,

By G. H., Esq., of EDINBURGH.

ANDANTINO
ESPRESSIVO.

When forced from thee to part, When forced from thee to part, A-

When forced from thee, when forced from thee to part, A las! what

las! a las! what grief is mine, A - las what grief is mine! mine!

grief, A - las a - las! what grief, what grief is mine! mine

1st 2nd

Yet still it soothes it soothes my
 Yet still it soothes my heart, Yet still it

heart, Yet still - it soothes my heart, To min - gle tears with
 soothes my heart, Yet still it soothes my heart, To min - gle tears with

thine, - To min - gle tears, - To min - gle tears with thee, Yet
 thee, - To min - gle tears, To min - gle tears with thee,

still it soothes, it soothes my heart, To min gle tears with

thine, - Yet still it soothes, it soothes my heart, To min - gle tears with

thine.

thine.

THE AEREPHONE.

A NEW INSTRUMENT DEVISED BY MR. HART.

A new sort of portable instrument, the principle of which consists in metallic reeds, fixed by one of their extremities, and left free at the other and vibrating in a groove by the action of air compressed in an order more or less open, appeared in Germany some years ago, under the title of *Physarmonium*, *Eidarmonium*, *Edophon*, &c. &c. These names indicate varieties of the same system differing only in the details. The principal defect in these pleasing instruments consists in the breadth of the sound. Mr. Hart has remedied this in a small keyed instrument of his invention, and to which he has given the name of *Aerophone*. The tone of sound is that which carries the value of the English horn, with that of the hautbois equally both in volume and in expressive modification of the same. The appearance of the *Aerophone* is that of a small and elegant piece of furniture. It may be played by the side of the piano-forte, and played with the right hand while the left accompanies on the other instrument - by which doubling of sounds the most charming effects are produced.

THE METRONOME.

To the Editors of the Harmonicon.

MR. EDITOR,

Edinburgh, April 2, 1855

I never take up any of the valuable adaptations of classical music which are now daily increasing in number without a mixture of regret, on finding that I am furnished with no better guide for their performance than what is afforded by the usual expression, "*Andante Allegro*," &c.

Is it not surprising that eminent musicians, such as Chopin, and Nerval, in their respective arrangements of the symphonies and masses of Haydn and Mozart, should prefer leaving the performer to decide as to the question of duration of the particular compositions, while they leave it in their power at once to direct all movements on the subject, by means of the Metronome? It is, however, gratifying to perceive that Haverell, Arnold, and Dr. Crotch, do in most, if not all their arrangements, indicate the movements in time of performance by that ingenious and useful piece of mechanism, and thus enable themselves to the hearty thanks of all lovers of the musical art.

Messrs. Chappin, Nerval, and others, however, have it in their power to supply the deficiency by publishing a thematic catalogue of their various adaptations of classical music, with the time, or degree of motion, indicated by the Metronome - a publication which I should think we should be bound to report them for the trouble. If, however, neither of these gentlemen are able to supply the want, should think these suggestions worthy their attention, let us hope that an association will speedily be formed from some other quarter that such a work will shortly be effected. I do hope that you, Sir, will, through the medium of your valuable Periodical do as yourself - a task which, with all your resources, I should think entirely practicable.

I am, Sir, your obedient reader,

M. B. M—.

STATE OF MUSIC IN DENMARK.

By L. HARTMANN, Esq.

(CONTINUED.)

SOLUTION OF THE ENIGMATIC CANON, at p. 148.

To the Editors of the Harmonicon.

SIR,

In my former letter I omitted the names of several able musicians, composers, and patrons of the art, in Copenhagen, whose merits entitle them to be mentioned with the greatest respect. Amongst the former is Professor Schall, director of music at the Chapel Royal, and master of the dramatic performances, who is a considerably advanced age, possesses a vigour and strength of judgment seldom found at a much earlier period of life. Madlle. Zeno - a high soprano of great brilliancy and pronunciation in the Opera. She kindly favoured me with her assistance as my reciter, and I heard her with much pleasure in several Danish operas - but was most delighted with her in *Don Giovanni* - *Fidèle* which is performed at Copenhagen in the Danish language. M. Fiedt, who possesses various talents as the violinist. Mr. West, master of the Chapel Royal, and a distinguished violin player. Messrs. Andersen (brothers) performers on the horn, whose style is so much approved as to form the Danish school for that instrument. M. Edman, formerly well known and admired in this country as principal bass singer at the Italian Opera, who has been placed by his Majesty at the head of the Academy of singing, and has made great improvement in the vocal art in Denmark. The plan of this academy comprises instruction in all the requirements necessary for dramatic performances in comparison with that of singing.

Amongst the most distinguished amateurs may be placed Mademoiselle Tarnis, daughter of M. Edman. Her performance on the piano-forte is according to the best models of the school of Vienna, where she formerly resided, and she is not less successful on a violin.

The family of Carsten has always been distinguished at Copenhagen, not only for musical talent, but for their great love of the art. The youngest of the family is at present a very creditable musician, and a good performer on the piano-forte.

M. Alvensleben, a professor of literature, of high reputation, possesses a beautiful baritone voice, and sings with great taste and expression, in the genuine Italian style. He is the delight of the polished society in which he moves.

A list of names provides the family of Countess Strom, whose lady is a person of distinction. Their daughter, the lady of Count Skjoldenfeldt, who resides at Naples, maintains, even in Italy, the reputation of being a most accomplished singer, and is frequently the principal support of Lord Burghersh's dramatic productions.

Countess Finkbein receives the best music and performs the art with great liberality and determination.

Independent of the gratitude I owe to his Majesty and the royal family for the encouragement and generosity shown me, it gives me the highest satisfaction to have testimony to the respect and liberal encouragement which the Royal House of Denmark bestows on all the fine arts, particularly that of music.

After these brief remarks, Mr. Editor, I proceed, according to my promise in your last Number, to give a solution of the enigmatical canon of Professor Weyman - which is as follows -

Canon, in Eight Parts, by C. E. WYSE.

I need not make any observations on this short, but ingenious composition, as your musical readers will readily perceive the taste and skill which the author has displayed in its construction. Some others by the same composer, which it is my intention hereafter to send you, will be better calculated to exercise the ingenuity of the musical student, from their more elaborate contrivance.

I shall now present you with one from the skillful pen of Professor Kuhlau, whom I have already mentioned as a musician of profound erudition, and one of the most celebrated composers in Denmark.

I remain, Mr. Editor,

Your obedient humble servant,

77, Norton Street, Portland Place, I. MOSCHULTZ.

Enigmatic Canon in Four Parts, by PROFESSOR KUH LAU.

forget, that the sublime is on the confines of the ridiculous. With a numerous orchestra and a knowledge of chords, it is easy to excite surprise,—and as easy to tire. It is infinitely better to move to calm, by gradualness of melody. Let us adopt gradually the improvements of those men of genius who have raised the art without suggesting their defects without exhausting ourselves by searching for novelties in extravagance and architecture.

The subject of the art we have left far behind us, and its growth is almost at an end: the state of agitation therefore in which we find ourselves, is a symptom of approaching maturity. Far from mortifying ourselves, let us preserve our powers, that we may enjoy them: let us prepare for the arrival of the period, carefully establishing among the different parts of music that equilibrium whence results the true ideal. Whether in public literature, or music our innovations should be founded on legitimacy: they should be conformable to law, for thus only can the experience of the past be rendered available for present caution, and future hope.

J. A. DILLON.

ON THE OBOE AND BAROON

I treat these two instruments together, in consequence of the similarity of the reeds used to produce the tone from each, and as my object in writing on wind-instruments in general, is to render their capabilities available to those "who reside in the country, where they have but few opportunities of conversing with first-rate professional men," on your correspondent J. N. of Warwick, remarks, I shall not enter into doubtful comparisons as to their range, &c.

The Oboe or Ha-fare (as it is frequently written) has held its station in the orchestra many years, and Haynes wrote a great deal for it. Nearly a century ago, a celebrated oboe-player, of the name of KATZEN came to England from Germany, whose performance was held in such high estimation, that he was engaged at two or three private parties of an evening to play opera-songs, &c. &c., which he executed with exquisite taste and feeling: but being a very imprudent man, he died in St. James's Market, in a most miserable condition, leaving a family quite destitute. Soon after this melancholy event, WEISSMANN, a flute-player, FRIEDL, the celebrated violinist, and VINCIGU the librettist, observed two interesting boys driving quick coars down the Haymarket, who proved to be the orphan sons of KATZEN. With a feeling that reflects honour on their benefactors, they entered into a subscription to rescue the children of these departed brother-professors from an degrading a condition: and after consulting with Dr. Cloven, and other eminent contemporaries, on the necessity of a fund to alleviate the distress of indigent musicians, these widows and orphans, they established, in April 1789, *The Royal Society of Musicians*, which, at this day, expends between two and three thousand pounds annually, in furtherance of the benevolent object which its founders had in view.

Many of your readers recollect FRIEDL, the celebrated oboe-player who was united with an apoplectic fit, while performing at the Queen's (Charlotte's) house in 1800, and died, and most of them have heard F. GUARNASCHI (who died in 1814), and after him VOET.

FRIEDL, who was a most elegant, formal performer, used rather a small reed, of a moderate strength, and generally wrote his notes and ornaments, which were the admiration of the time, in c, f, or g b, seldom going higher than c above the line. GUARNASCHI made use of a very large, strong reed, almost the size of that of a Bassoon, hence the low, rich

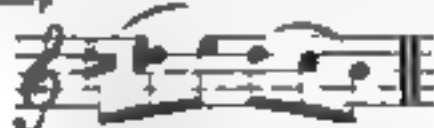
quality of his tone, resembling the mellowness of WILLIAMS's Clarinet: to produce which, required great exertion. VOET played on a remarkably small, soft reed, which rendered his tone thin: but his execution was great, and his performance much admired. Young LUTZ,* the present star-organist at the Philharmonic, &c., was a kind of a link and medium between those of GUARNASCHI and VOET, and his tone is certainly very mellow and sweet, particularly in cantabile passages.

Great improvements have been made on this instrument, by MILLHAUSE the only maker in England of any celebrity, and a number of keys have been introduced to render perfect notes which were dependent formerly on the skill and care of the performer. One key in particular, has been found of great advantage in producing the upper notes, which it renders comparatively easy to produce as high as c in altissimo. The compass of the Oboe is from c below the line, to a, viz.,



but it is recommended not to write in symphonies, overtures, or concertos, above a, or, even and then, a; and to avoid giving a single note, or two or three notes, above c without preparation. To produce such high notes unprepared, particularly when *passé*, is extremely difficult: that is, to make quite certain of them as a rule. This, your readers must have often noticed at public concerts. A note of this kind occurs in Beethoven's *Pastoral* Symphony for the oboe.

The best keys for the Oboe are—c, d, e, f#, and a; but music judiciously written, may be smoothly performed as far as four sharps or four flats, though not quite so easy as c sharp minor, such as was the case in a M.S. notation tried by the Philharmonic band this season. As a and b sharp



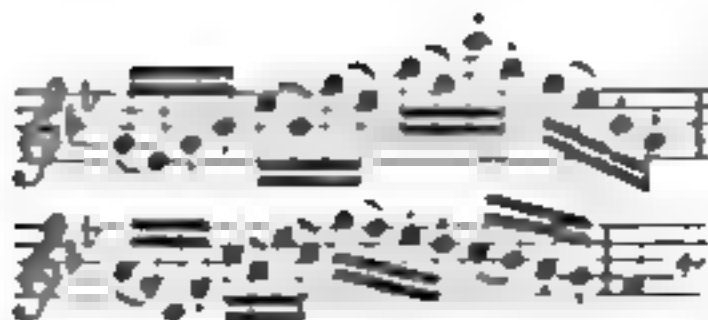
are made by touching two keys with the little finger of the right hand successively, of course it requires an expert performer to produce them neatly, particularly if descending quick and legato. Rather than give notes above c or g to the oboe, the composer had better add them to the Flute, of which he can always be more certain, whether *fatto* or *passé*, nor would I recommend notes below a.



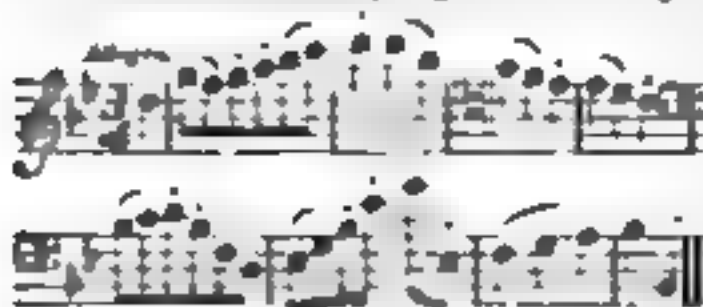
please, for it is not easy to produce them; rather give them to the Clarinet; except, indeed, in *marcato*, when such passages as the following may be executed with brilliant effect, *fatto*.



* With a few years' experience and constant practice, this young man will become a first-rate performer.



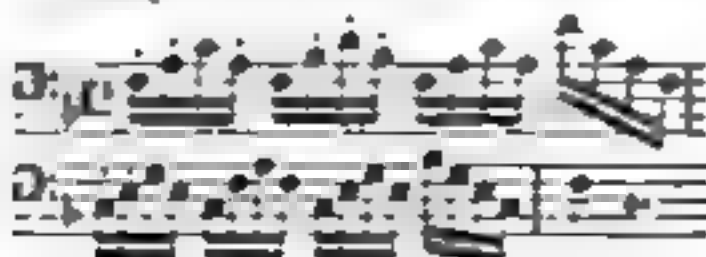
These writers for the KKK are active in the same way as the Klan and its affiliates generally speaking identified with the literature to render the literature full and complete.

[illegible][illegible]

When the notes go beyond c above the bass, they should be written in the tenor clef, or above (2nd and 3rd bars) and in the treble.

Repet passages have been written, to be played as solos, for the flutino, in five and six chords or flats, by national musicians, who, most commonly, could not be themselves

acquainted with the true nature of the instrument. The consequence which naturally follows, is, a failure in the attempt to execute them, by the same experienced artists. What is termed a working hem, may be successfully introduced with good effect on the Diamond.



Heads has improved the Banquet with great advantage and effect, as various of the Banqueters, in two instances, by giving a card estimated to show all the performer's ornaments and taste. The latter entirely depends on the quality of the card and its management. A well card will produce the better tone heard, but not enough, while a moderately hard or strong one will enable the performer to bring out the higher and, indeed the more charming notes, even and motion, and although the strain may be greater, the result will more than compensate for it. Therefore I recommend those who preside the Banquet, to play a strong card down as the technical phrase is said and in spite of which now he has their three purposes, but it will, in the latter case, most certainly be one twice and thrice as a very little one. This observation is equally applicable to these cards.

It will afford me great pleasure to send you, next month, a paper on the *History of the House of Commons*, and *Parliamentary Government* to the work of a very Warleigh correspondent, and I think he pointed out with a brief sketch of the *New Pacific*, which is a business in connection, lately mentioned by William W. Hall of Newland, and incorporated by James W. Hall of Newland, and the correspondence of the second issue in the house to show the house in the world.

The instrument is played in the same position as the Saxhorn, but with a vocal sound, as that of a clarinet, only short snarl and burst on a snarl pass after the snarl snarl. Its place in a score should be between the trumpet or other and the bassoon. Very brilliant and effective passages might be written for it in woodwind, etc., which bassoon players could easily accomplish for the carrying of the two instruments, a very lovely the snarl. The snarl for the Alto Saxophone should be written clearly in the treble clef, from a lower the horn to a snarl and the intermediate notes, as far as four flats or five sharps.

April 3, 1999

LP.

To the Editor of the Massachusetts

1

Allow me first to offer my Author's thanks to your correspondent, E. P. for his able and interesting contributions relative to the Clarinet and Trumpet, and then to add to his article on the first of these instruments, that in the German literature a clarinet named by him, is used viz. a clarinet in A, or what the Germans call B. It will be found in the scores of Mozart & Beethoven, in the quartets. "Flauto e Clarinet" and on the first two horns, by the title "Für Horn." I think, also, in Beethoven's "Fidelio" and Spohr's "Faust." In England the A clarinet is substituted for B.

Polonaise,

COMPOSED BY J. N. HUMMEL.

MODERATO

The musical score is written for piano in 3/4 time. It consists of five systems of grand staves. The tempo is marked 'MODERATO'. The key signature has one sharp (F#). The score includes various dynamic markings: *ff* (fortissimo), *p* (piano), *sf* (sforzando), and *cres.* (crescendo). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The first system starts with a *ff* marking. The second system begins with a *ff* and includes a *p* marking. The third system has a *p* marking followed by an *sf*. The fourth system starts with an *sf* and includes a *ff* marking. The fifth system begins with an *sf*, followed by a *p* marking, and ends with a *cres.* marking.

TRIO.

ff *fin.* *p dolce*

ped. * *ped.* *

ped. * *ped.* *

p *sf*

sf *sf* *sf* *sf*

dolce.

ped *

ped *cres* * *ped* *

Polonaise
D. C.

GIGANTIC ÆOLIAN HARP

CAPTAIN HALL, of Basle, thus designates an apparatus which, of itself, emits a variety of tones on a change of weather. Since the year 1787, he has stretched in his garden fifteen iron strings, or wires, 320 feet long, at a distance of two inches one from the other. The largest is two lines in diameter, the smallest one line, and the intermediate strings a line and a half. They are placed to the south, and inclined from 20 to 30 degrees. Their tension is affected by an apparatus prepared for the occasion. At every change of weather, these resound very forcibly. Sometimes the sound resembles that of water when in a state of ebullition; sometimes that of the Harmonica, and at others that of distant chimes, or of an organ. The invention of this curious machine is due to Mr. Ventan, provost at Burkli, near Basle. The following was the occasion of its discovery. He sometimes amused himself by shooting with a cross-bow, at a target opposite to his window, and in order to withdraw at will the arrow discharged, he fixed thereto an iron string. He more than once remarked, that the string sounded exactly the octave of its whole length, and he also found, that all the iron strings, strung in a direction parallel to the sound, gave this intonation at each change of the weather. A coppered string produced no sound—nor did iron wire when strung from east to west. Mr. Dobereiner, of Jena, conceives that the phenomenon just described is the effect of an electromagnetic action, and proposes to try if a coppered string might not be rendered sonorous, by placing its extremities in communication with a powerful electrometer.

CHRONICLES OF THE ITALIAN OPERA IN ENGLAND.

(Continued from page 135.)

SEASON 1813.

Commenced 19th January Closed 31st July.

- Jan. 19. *Il Furbo contro il Furbo*—*Fioravanti*.
23. Ditto.
26. *Semiramide*.
29. *Il Furbo*.
- Feb. 2. *Le Due Nozze ed un ad. Marito*. Catalani ill and Mrs. Dickens substituted at short notice.
6. *Elfrida* (with Catalani).
9. 13. *La Vestale*.
16. *Enrico IV*.
20. *La Vestale*.
23. *La Clemenza di Tito*.
27. Ditto.
- March 2. *Enrico IV*.
6. *Tito*.
9. *Figaro*.
13. *Tito*.
16. *Il Fanatic* advertised, but no performance, owing to Catalani's illness.
18. (Thursday) *Il Fanatic*. Madame Pucitta taking Catalani's part.
20. *Tito*.
23. *Boadicea* (new).—*Pucitta*. Owing to the mourning for H.R.H. the Duchess of Brunswick, the house was shut till
26. *Boadicea*.
- April 1, 3, 5. Ditto.
6. (Catalani's Benefit) *L'Eroina di Raab*.—*Ferrari*. New Composed here.
10. *L'Eroina di Raab*.

29. *Tito*.24. *Enrico IV*.27. *L'Eroina di Raab* was announced, but Madame Catalani was absent, and another opera was played.

- May 1. *Enrico IV*. A riot in the house.
4. No performance, on account of the damage done on the 1st.
6. *La Dama Soldato*, by Orlandi, was advertised for the débüt of Madame Ferlendis, but Catalani returned and *SEMIRAMIDE* was performed.
11. *L'Eroina di Raab*.
13. (Thursday) *La Dama Soldato*.—*Orlandi*. Débüt of Madame Ferlendis.
15. *La Dama Soldato*.
18. *L'Eroina di Raab*.
22. *La Vestale*.
25. *La Dama Soldato*.
29. *La Vestale*.
- June 1. *L'Eroina di Raab*.
3. (Naldi's Benefit) *Figaro*.
4. (Friday) *Figaro*.
6. *L'Eroina di Raab*.
10. (Vestris's Benefit) ditto.
12. *Semiramide*.
15. *Enrico IV*.
17. (Tramazzini's Benefit) *Sidagere*.
19. *Sidagere*.
22, 26, 29. *La Dama Soldato*.
- July 3. *Sidagere*.
5. (Monday. Catalani's Second Benefit) *Gl' Orzi e Curiani*.
6. *Semiramide*.
10. *Gl' Orzi*.
13. *Sidagere*.
17. *Figaro*.
20. *Semiramide*.
24. *Figaro*.
27. *Sidagere*.
31. *Figaro*.

"Ecco iterum Catalani." We cannot pursue the quotation, and say, "et est mihi sæpe vocanda," for this was her last season of regular engagement on the Opera stage. The closing season was worthy of its predecessors. Catalani had learned to mispronounce *God save the King* and *Rule Britannia*, and had daily sung them into the gullible ears of John Bull, for whose patronage her gratitude was heartfelt and unbounded. But the Opera treasury (like other treasures) was a sore but embarrassed. The Catalani's salary (like some other salaries) was a thought in arrears. Could gratitude to six years' fostering patronage of an English public stand this?—No. The 27th of April arrived, and the unsatisfied Catalani was—*non est inventa*. *L'Eroina di Raab*, its third representation only (the first having been for Catalani's first benefit), was the advertised opera of the night. Another opera (what it was, has eluded our research) was played to a very angry house on the next evening, all the sins of the prima donna were visited on the unhappy Entrepreneur, broken chandeliers, and ruined violins, and double doubled-up drums, compelled him to close the house for a week. In the interim, the Goddess was appeased, Catalani and *SEMIRAMIDE* returned, and

"Simul alba sentis
Stella cadit."

Bad music marked the end, as it did the commencement, of the season. One night of Mozart or Cimarosa against three or four of Pucitta and Orlandi. But with this season closed the Catalani reign. Since that period she has led the life of a kind of prima donna-errant, strolling it throughout Europe, now singing for diamonds to a German

Elector, then warbling *God save the King and Rule Britannia* in Stockholm or St. Petersburg, and presently astonishing an Exeter audience with Figaro's bass song "Non più andrai!" staying everywhere just time enough to let the wonder work its wonders, and nowhere long enough to allow of her pretensions being fairly weighed. But our prescribed task allows us here to quit the Catalani, and we congratulate ourselves on parting with what we cannot honestly praise, yet have derived too much pleasure from to feel easy in condemning.

SEASON 1814.

Commenced 12th April. Closed 6th August.

- April 12, *Gl' Orzi e Curiaz*.
 16. Ditto.
 19. *Enrico IV.*
 23. Ditto.
 26. *Gl' Orzi*.
 30. *Enrico IV.*
 May 3. *Enrico IV.*
 7. *Gl' Orzi*.
 10. *Il Matrimonio Secreto*.
 14, 17, 21. Ditto.
 24. *Gl' Orzi*.
 27, 31. Ditto.
 June 2. (*Vestris's Benefit*) *Il Matrimonio Secreto*.
 4, 7. *La Dama Soldato*.
 9. (*Tramazzani's Benefit*) *Aristodemo*.—*Pucitta*.
 11, 14. Ditto.
 16. *Enrico IV.*
 18. *Gl' Orzi*.
 21. *Aristodemo*.
 23. *Il Matrimonio Secreto*.
 25. *Aristodemo*.
 28. *La Dama Soldato*.
 July 2, 5. Ditto.
 7. (*Grassini's Benefit*) *Didone*.—*Paer*.
 9. *Didone*.
 12. *La Dama Soldato*.
 16, 19. *Didone*.
 23, 26. *Aristodemo*.
 30. *Gl' Orzi*.
 Aug. 2, 5. *Didone*.

Principal Singers.

Mrs. FARRINGTON and GRASSINI.
 Mrs. DICKSON.
 Messrs. BIANCHI and PUCITTA.
 TRAMAZZANI.
 MURZACHI (a new Tenor).
 Basses as before.

On the whole a very bad season. Cimarosa alone, and four nights of Paer, to redeem the insipidities of Pucitta and Ottolandi. The peace of Paris allowed Grassini to return to London, and she appeared, not the graceful contr' alto she had left us, but an ambitious first-soprano. Her success was,

* It has been said, that when the first English singer of her day heard that Catalani had sung "Non più andrai," she begged of the then manager of the theatres to advertise her for "The trumpet shall sound." We hope the anecdote is true. If it is not it ought to be, for the sake of the fair songstress's wit, for the jest was a cutting one. What must she have thought when Catalani sang "Se finta in corpo aceto" at Rosini's concert?

The modest estimate which Mr. V formed of his wife's talents may be gathered from the following anecdote. Conversation turning on the powers and style of Mrs. Salmon, Mr. V exclaimed, "Mrs. Salmon, sure, she is as that," (extending the little finger of his left hand, and placing his thumb at the root of it.) "But ma femme! voilà! she is as that!"—stretching out his whole arm at length, and touching the shoulder-joint with the other hand. *Risum tenebris?*

May, 1830.

to say the best of it, only negative. But the Emperor Alexander, the King of Prussia, the veteran Blücher, were in London, and who thought of the music while gazing on the illustrious and heroic strangers? Musically, the season affords no ground for praise—much for censure. To the manager it is said to have cleared 7000*l*.

SEASON 1815.

Commenced 10th January. Closed 12th August.

- Jan. 10. *Adelasia ed Alderano*.—*Mayer*. New. The début of Signors GRI and GRANN, Tenors, and *Le Vasseur*, a Bass.
 14. *Adelasia*.
 17. *La Dama Soldato*.
 21. *Adelasia*.
 24. *La Dama Soldato*.
 28. *Adelasia*.
 31. *La Dama Soldato*.
 Feb. 4. *Adelasia*.
 7. *L'Orgoglio avvilto*.—*Moramenti*.
 11. *Adelasia*.
 14, 18. *Gl' Orzi e Curiaz*.
 21. *Adelasia*.
 23. *L'Orgoglio avvilto*.
 26. *Gl' Orzi e Curiaz*.
 March 4. *L'Orgoglio avvilto*.
 7. *I Riti d' Efeso*.—*Farinelli*.
 11, 14, 18, 22. Ditto.
 April 1. *L'Orgoglio avvilto*.
 4. *L'Esodo di Raab*.
 8. *L'Orgoglio avvilto*.
 11. *L'Esodo di Raab*.
 15. *L'Orgoglio avvilto*.
 18. *I Riti d' Efeso*.
 22, 25. *Gl' Orzi e Curiaz*.
 29. *L'Orgoglio avvilto*.
 May 2. *I Riti d' Efeso*.
 6. *Adelasia*.
 9. *Il Consiglio imprudente*.—*Bianchi*.
 12. *Adelasia*.
 16. *Il Consiglio imprudente*.
 20. *I Riti d' Efeso*.
 23. *Adelasia*.
 27, 30. *I Riti d' Efeso*.
 June 3. *Barnani*, *Regino di Lidia*.—*Portogallo*.
 6. Ditto.
 9. (*Vestris's Benefit*) *Adelasia*.
 12. *Il Consiglio imprudente*.
 16, 17, 20. *Barnani*.
 24. *I Riti d' Efeso*.
 27. *I Selvaggi*.—*Liverati*.
 July 1. Ditto.
 4. *L'Orgoglio avvilto*.
 6. *I Selvaggi*.
 11, 15, 19. *Barnani*.
 20. (*Arnand Vestris's Benefit*) *Il Ratto di Proserpina*.
 23, 26, 29. *Proserpina*.
 Aug. 1. *Barnani*.
 5, 8, 12. *Proserpina*.

Principal Singers.

Women. Messrs. SESSI, FARRINGTON, and VESTRIS.
 Tenors. Signors GRI and GRANN.
 Basses. LE VASSEUR.

For the most part a wretched season. Mayer, Fioravanti, Farinelli, Bianchi, Portogallo, and Liverati, were relieved only by three performances of Cimarosa's *Gl' Orzi e Curiaz*, the two new tenors turned out mere second-rates, and Madame Sessi, though much above mediocrity, both as an actress and a singer, did not become at all po-

2 E

gular. There were than six months of the season were away, when Armand Vestris, principal male dancer in the Corps du Ballet, took his benefit, and introduced his wife to the audience as a singer. Madame Vestris was the daughter of Madame Bartolozzi, one of the most accomplished Pansotonic players of her day, and grand-daughter of the very celebrated engraver. Her early youth (we knew her even in her days of childhood) certainly gave no indications either of the beauty or the talent which, in her maturer years, have won all eyes and captivated every heart. An opera of Winter, however performed, was an unlooked-for relief from the music we had been for months condemned to hear. We went, and were astonished to find the girl whom we hardly remembered, transformed into a lovely, though still very young, woman, whose attitudes might challenge even antique statues for their elegance, whose action evoked deep feeling, and whose voice told us that the contr'alto had not become extinct on the retirement of Grassini. (Grassini—the tiranna of ten years before—sang again, but with renewed youth and renovated vigour. How much is it to be regretted that the boards of Drury Lane and the Haymarket have deprived the King's Theatre of an artist formed to be one of its brightest ornaments! that "Bonnets of blue" or "Cherry ripe" have superseded "Paga fu" and "Ti veggo t'abbraccio!" Madame Vestris's pocket has most probably gained considerably by the change, but the art has lost incalculably.

SEASON 1814.

Commenced 13th January. Closed 16th August.

Jan.	13, 14, 20, 23, 27	Griseida.— <i>Paer</i> .
	31	Feb. 3, 6, 10. Il Ratto di Proserpina.
Feb.	13,	Griseida.
	17, 20,	Zaira.— <i>Winter</i> .
	24,	Proserpina.
	27	Zaira.
Mar.	3, 5, 9,	La Cleonessa di Tito.
	12, 16,	Zaira.
	19, 23,	Tito.
	26	Proserpina.
	30,	I Selvaggi.
April	2, 4, 10,	Ditto.
	20,	Tito.
	23, 27	La Astuzie fallaci.— <i>Montoni</i> .
	30,	Proserpina.
	4, 7	Tito.
	11	Griseida.
	14,	I Selvaggi.
	16,	(Fodor's Benefit) La Cosa Rara.
	18, 21,	La Cosa Rara.
	23,	I Selvaggi.
	26,	La Cosa Rara.
June	1	Ditto.
	4,	Griseida.
	9, 11	Con fan tutta.
	13	La Cosa Rara.
	16	Con fan tutta.
	20,	(Vestris's Benefit) Figaro.
	23,	Figaro.

	25,	I Selvaggi.
	29,	Figaro.
July	2, 6,	Zaira.
	9, 13, 16	Così fan tutte.
	20,	La Cosa Rara.
	23	I Selvaggi.
	27	Figaro.
	30,	Così fan tutte.
Aug.	1 (Thursday)	One Act of Le Astuzie fallaci. One Act of La Cosa Rara.
	3	Tito.
	6	Griseida.
	8	One act of Proserpina.—One act of Cosa Rara.
	10,	Così fan tutte.

Principal Singers.

Women	Madames MAINVILLIE FODOR, MARCONI, VESTRIS.
Tenors	SIGNOR GENI, ROSQUELLAS, MR. BRAMM.
Bass	LE VASSEUR, NALDI.

This year introduced to the musical circles of London Madame Fodor, a singer who, if Bullington and Catalani had never been heard, might have been unhesitatingly ranked first among the first. But even with these great names, that of Fodor may be classed. A woman whose voice and style admit of her claiming the distinction of prima donna assoluta, of course considers the opera seria as her legitimate and appropriate field, or, if she descends to the comic opera, she takes the serious character therein, if there happen to be one.—Accordingly Fodor, whose best talent lay in the easy and natural (as was shown by her performance, in the succeeding year, of Zerlina), played this season only heroines. But still she showed her good school in her selection of characters. Paer, Winter, and Mozart, might have enjoyed her representation of their own Griseida, Cere, and Vitellia. For her benefit she selected the "Cosa Rara" of Martini.

Marconi, another new debutante, did not show so cultivated a taste. Liverati's "I Selvaggi," and Fioravanti's "Astuzie fallaci," were the operas she chose to appear in. She was a contr'alto, and by no means a mediocre one; but what contr'alto could hope for popularity where Vestris was singing, and where Grassini was remembered?

Vestris confirmed and extended, this season, the reputation she had acquired at the close of the last. Besides reviving the Zaira and Proserpina of Winter, she showed her excellent comic powers in the Lilla of Martini and the Susanna of Mozart's Figaro:—her fine voice and good school of singing in all.

Rosqueillas, the new tenor, made no hit, he was a very second-rate violinist, whose weak voice was more feeble than even his violin. Geni did not improve, and both quitted the theatre at the end of this season.

Bramm again vindicated his claim to the rank of the first tenor singer in England, if not in Europe. In fact, if Europe does contain a superior voice, or, when he pleases, a more finished singer, either English research has failed in discovering, or English gold has been powerless to lure it across the sea.

Review of literature.

▲ **Collection of Pictures and Manuscripts.** The English words by Mrs. Herman May Rogers, John Rogers, Esq. and other eminent poets. The book is bound and illustrated by J. M. May. (Containing 12 pictures and 100 specimens.)

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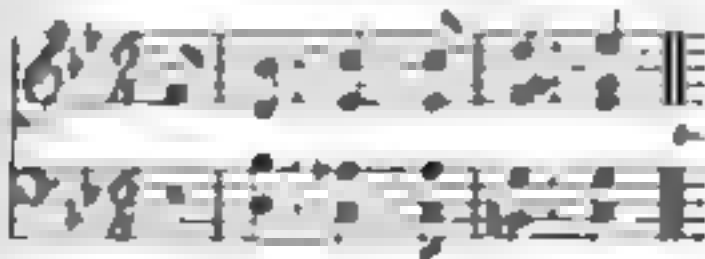
The two-story structure of the building is a fine example of Egyptian architecture and is one of the most important monuments of the country. It is a fine example of the architecture of the country and is one of the most important monuments of the country. It is a fine example of the architecture of the country and is one of the most important monuments of the country.

To read, interpret and be / ... by any law or act of Spain upon the 13th of the said month of August 1898, the said Captain General and military authorities of the said province of Cuba are notified by surprise. The operations given at the end of the month of July and August, and the fact that there are at that moment in operations, which is a moment of great importance, is a matter of having decided to effect from the said operations, which is a matter of the importance of the 13th. As regards the said 13th day, it is a matter of high importance, but is having things like one such as to maintain the present situation.

intensive lay-out and cover—what most people recognize as the letter we have directed a university to design (the piece is the product a part of the volume as though printed in various sizes and positions of it).

[illegible]

The story of Miss Thompson's career for a few brief years is a record of a life which has been lived by Miss Thompson and her children; and "Experiences" is history for those who are sprightly and the memory for those who are old and wise. Together a wonderful opportunity has been made for one added to the many to make the old world a sweeter and more happy one. The story must be read by the young and the old alike and the book should be in every home. The book itself is a picture of a life of wisdom and experience as well as the words are selected with great propriety. This is in the story part of the book as well as the story part. It should be in every home as a record of the life of the world as well as a book of a very interesting nature. The story of the young and the old alike is a record of a life of wisdom and experience as well as the words are selected with great propriety. This is in the story part of the book as well as the story part. It should be in every home as a record of the life of the world as well as a book of a very interesting nature.

[illegible]

As we gathered the unemployed, they are singing the song that we sing. The unemployed. Berlin, they are singing all things are new. It is a ball of musical notes, and the harmony is the most and most here is for them. They, however, is a song for the most beautiful people in the

accompaniment in the following page. "The Biscaya to his mistress" is common and vapid. The notation, too, is injudicious. Why not, instead of an *adagio* and demi-semiquavers, have made it an *andantino*, with notes of double the former length? The modinha that follows, "The death song," is uninteresting. The triplets of semi-

quavers are quite out of place, and the words, generally, are exceedingly ill expressed.

We now come to a very simple, elegant air, "Mary's glance," which the author, Dr. Bowring, calls an *epigrama*. We insert it as a favourable sample of the work, both as regards poetry and music.

Epigrama,

"MARY'S GLANCE."

FROM A "COLLECTION OF PENINSULAR MELODIES, SELECTED BY C. L. H."

THE WORDS BY JOHN BOWRING, ESQ. LL.D.

I thought that lov - ing glance, Ma - - ry, Was but a look of chance,

Ma - ry, A se - cond uidst thou try, Ma ry, I pass'd it as lent by,

Ma - ry, - But to thy hold er third, Ma - - ry, I need must say a word,

Ma - - - - - ry: That love is not so blind, Ma - ry, For had I been in-clin'd,

Ma - - - - - ry, - A sin gle hunt would do, Ma - ry, But love ne er need ed two,

Ma - - - - - ry!

II.

The playful rill beneath, Mary,
 Feels less the tempest's breath, Mary,
 Than, at the touch of love, Mary,
 The chords of passion move, Mary!
 But if indifference throw, Mary,
 Her robes of ice and snow, Mary,
 Not e'en thy fiery glow, Mary,
 Can bid love's current flow, Mary!
 'Tis sympathies that bring, Mary,
 The melting smile of spring, Mary!

This, however, is not less faulty in respect to accent than most of the others; but by a little contrivance the reader may, without much difficulty, correct what is most glaring. It should, for instance, commence thus:—



"The Appeal of Spain," a *marcha patriótica*, and the last piece in the volume, is admitted, though not new. This begins as a chorus, and the second stanza is sung as a duet, the parts whereof seldom are separated, and run on in thirds, which are always pleasing to the unlearned, and sometimes to the scientific.

This work is brought out in a handsome manner, which, indeed, the subscribers to it, amounting to between three and four hundred at a guinea each, had every right to expect.

PIANO FORTE.

1. NEW FANTASIA, on subjects selected from Auber's opera, *La Fiancée*, composed by J. B. CRAMER. Op. 77. (Cramer, Addison, and Beale, 201, Regent-street.)

2. MARIQUA A LA RONDO, composed and published by the same.

ANY new composition by Mr Cramer, which he deems worthy of being classed as an opera, excites our hopes, and rarely disappoints them. He addresses himself to unvarnished tastes—he writes what is practicable for such as, though enthusiastically fond of music, are rational enough to think that the conquest of difficulties, whose final object is to show agility, is unworthy of a liberal art, and not among the duties which the educated and enlightened are called upon to perform. He knows that true musical ex-

pression and mere execution essentially differ; that the one is solid and lasting,—the other, frivolous and inconstant; that the composer or the player who does not make his appeal to the feeling—to the judgment, though, for a while, he may enjoy the applauses of the thoughtless and vulgar-minded, can never please those whose praises are valuable, or ultimately and permanently satisfy himself.

Under such impression we are warranted in believing, has Cramer produced all his best works, and, in selecting, is influenced by the same views. The fantasia now before us is made up, not of airs calculated for "giddy-pated times," but of subjects intrinsically good, such as will now and hereafter be approved by true taste, whether natural or cultivated. Among these are the tender romance, and the lovely *Tyroisienne*, each of which is marked by an originality that is becoming more and more rare, and treated in a manner that was to be expected from the celebrated composer and performer who has now adopted them. Besides these, which make the substance of two of the movements, are a spirited, clever *introduction*, and a finale, *schertando*, three-eighth time, the very lively and agreeable melody of which, together with other exhilarating qualities, will attract attention, and find abundant admirers in every musical circle.

No. 2 is one of those fascinating bagatelles that must speedily make its way without the aid of recommendation. In less than three months, it will be found in most musical houses in the United Kingdom, or we are false prophets. This is an affair of five pages only, but, though small the space, it contains as much as would, if divided, furnish matter for half a dozen of our most modern rondos. The air, or *mazurka*, is chiefly comprised in the subjoined example, but this is, of course, much extended, and, by the alternation of the major third, the necessary variety and relief is afforded, and beautiful effects, from contrast, are produced.

ALLEGRETTO
MODERATO ANDANTE

Two systems of musical notation for piano. The first system is in 3/4 time, marked 'ALLEGRETTO'. It features a treble and bass staff with various dynamics like 'fz' and 'p'. The second system is in 4/4 time, marked 'MODERATO ANDANTE'. It also has a treble and bass staff with dynamics like 'fz' and 'p'. A first ending bracket labeled '1st.' is shown in the treble staff of the second system.



1. *Andante, and Brilliant Rondo*, in which is introduced the German Bacchanalian song, sung by Mr. H. PHILLIPS, composed, for the piano-forte, by I. MOSCHELES. (Cramer and Co.)

2. *Variations and Rondo, alla Polacca*, in a theme from *Le Gracie Ladrø*, composed by JOHN ABEL. (Goulding and D'Almeida, Soho-square.)

3. *Introduction and Variations in a favourite Irish Air*, composed by JOHN PICKERING. (Chappell, 40, New Bond-street.)

In the first of these, M. Moscheles has adapted himself to the many. His compositions are generally of a nature that confines them to superior players, who must always be in the minority, but the present will include a much wider field, and spread itself in all directions. We have little doubt for the air which is becoming popular, is arranged and simplified in a familiar manner, so that most ordinary performers may fearlessly undertake it, and enjoy the ecstacy of playing a brilliant rondo by Moscheles! The introduction to this is strikingly elegant, and predisposes the hearer in favour of what follows, which is short, comparatively speaking, simple in construction, and showy.

The theme of the second is part of the beautiful march in *c* minor, from Rossini's best semi-serious opera, with four difficult variations, that exhibit the composer's talents in a favourable light, and a rondo in the polacca style, which, though rather clever, considered without reference to the air, is ill-suited to such a subject. A short introduction of sweeping arpeggios leads very well to the theme, which is abridged from the original, but otherwise given in the composer's notes. The whole of this induces us to conclude, that Mr. Abel, whose name was before unknown to us, is a good musician, and well acquainted with the instrument for which he has now written.

The third of the above publications is the beautiful melody "Greenhree Molly," or, "Had I a heart for falsehood framed," with four variations that do infinite credit to the taste of Mr. Pickering, while his introduction is an indisputable proof of his skill and judgment. We wish he had left some of the embellishments of the air to the performer, and had gracefully resisted the custom of ending with a quick movement, which, in the present case, as often happens, is at direct variance with the character of the subject. These points excepted—and they hardly amount

to what is blamable—we have seldom met with anything of this kind that has afforded us so much gratification, or which we can so safely recommend.

1. "All' idea de quel Metello," from Rossini's *Barbiere di Siviglia*, arranged by S. GLOVER. (Whitstone, Conduit-street.)

2. "E mio Puro è preparato," from Rossini's *Gracie Ladrø*, arranged and published by the same.

3. *Introduction and Rondo, in an air in CANAPA's opera, Le Solitaire*, composed by C. W. GLOVER. (Falkner, 3, Old Bond-street.)

4. *Les Souffles des Opéra, Divertissement*, by MOZART, &c. No. 2. (Eaton, Great Russell-street.)

5. *The Market Chorus*, from AUBER's *Marmion*, arranged by A. MÜLLER. (Johanning and Whitmore, Regent-street.)

The first and second of the above must be considered as mere transcripts from the score, only that the notes are now confined within two clefs. They are faithfully reduced, and make very agreeable, easy pieces for the instrument.

No. 3 is an air published long ago in the *Harmonicon**, it was already a rondo, in point of fact, in its original form, and only required augmentation to make an agreeable piano-forte piece, into which Mr. Glover has converted it in a correct manner, though the quality of the material hardly justified its being spun out to such a length. The introduction is by far the best part of this publication.

No. 4 is composed of airs from Auber's *Muscle de Portici*, arranged by Mr. Etherington, among which is the famous Barcarole,† and the March. These are combined in a familiar manner, and form an easy unpretending divertimento that will have its day, and "then be heard no more."

No. 5 is the very Barcarole, or Market Chorus, that makes so conspicuous a figure in the foregoing, arranged in the easiest possible manner, and confined to three pages.

* Vol. II., First Series, page 18.

† Published in the *Harmonicon* for April, 1822.

BEETHOVEN'S GRAND SYMPHONIES, *arranged for the Piano-forte, with accompaniments of FLUTE, VIOLIN, VIOLONCELLO, by J. N. HUMMEL. No. 5. (Chappell and Co.)*

THE spirited proprietor of this arrangement—the same gentleman who has just given to the world a collection of Mozart's symphonies, for which work he also engaged the services of M. Hummel—has reason to congratulate himself on having proceeded so far towards the completion of Beethoven's symphonies, with such encouraging support as the favourable opinion of all good judges affords him. When the whole are finished, they will, we trust, not only repay the large expense he must have incurred, but amply remunerate him for his labour and enterprise.

The symphony now before us is in a flat, one less generally known than most of his others, though certainly not less entitled to notice. It is rarely performed, except at the

Philharmonic Concerts, and has very recently been heard in Paris, for the first time! This arrangement, however will, in all probability, be the means of drawing the attention of the public to its merits, which are numerous, and of the highest order.

Were it our business here to review compositions which existed before the birth of our work, we should expatiate with pleasure on the manifold beauties of the present symphony, but we have now only to speak of its arrangement, which is executed in the manner of all those undertaken by M. Hummel, and we cannot say more in its praise. We insert part of the minuet and trio, whence the reader will be enabled to form some opinion of the manner in which the whole is adapted. We must here repeat, that the arrangements of this celebrated musician are meant for superior performers; that much execution and a powerful hand are no less indispensable to the due effect of this, than to the others which have preceded it.

Minuet and Trio.

FROM BEETHOVEN'S SYMPHONY IN B \flat ;

ARRANGED BY

J. N. HUMMEL.

ALLEGRO
VIVACE.

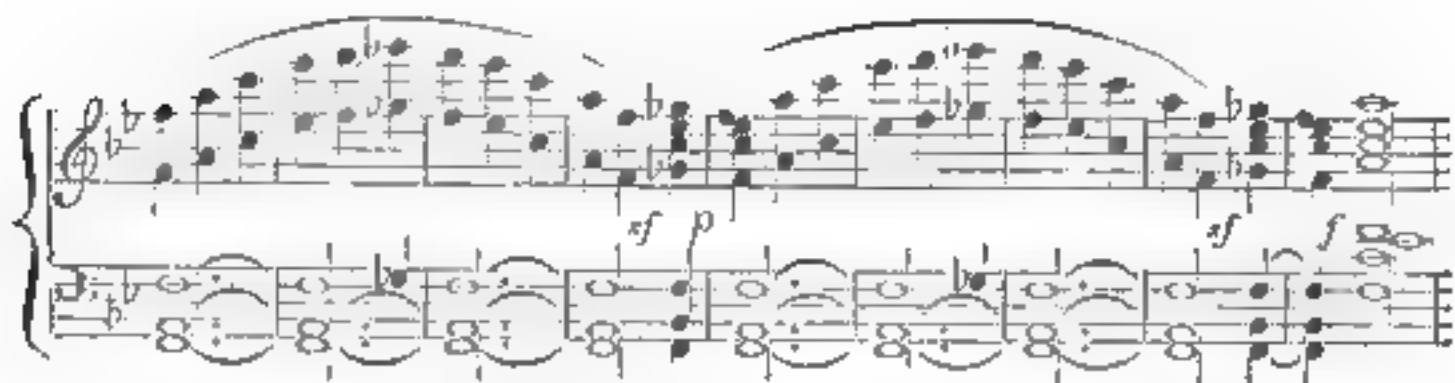
The musical score is presented in three systems. Each system consists of a piano part (left hand) and a flute part (right hand). The key signature is one flat (B-flat major), and the time signature is 3/4. The first system is marked 'ALLEGRO VIVACE' and 'ff'. The second system features a melodic line in the flute with a 'p' (piano) dynamic. The third system includes a 'cres.' (crescendo) marking and ends with a 'ff' (fortissimo) dynamic.

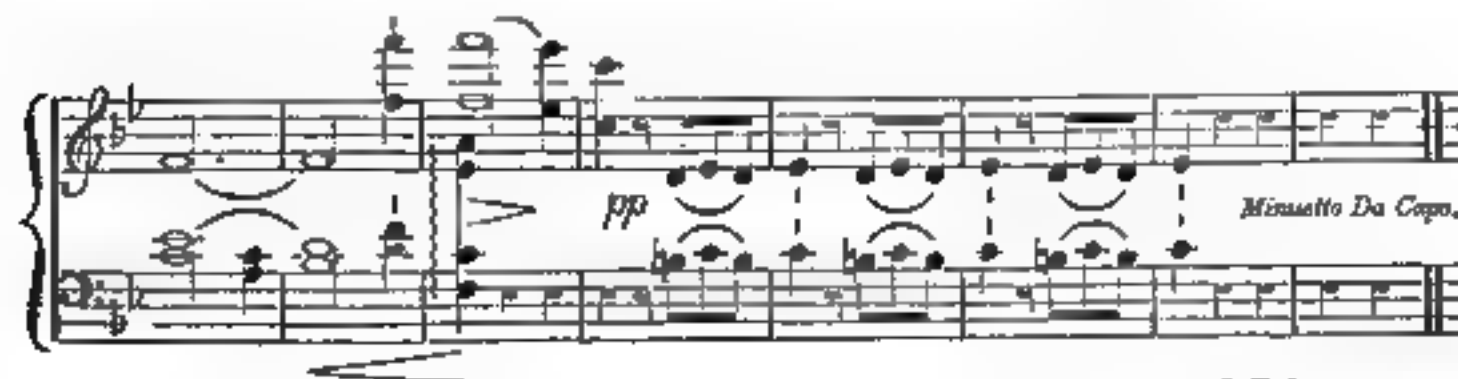
p

p *sempre*

cres *ff*

May, 1830. 8 F





MOZART'S TWELVE GRAND CONCERTOS, arranged for the Piano-forte, with accompaniments of FLUTE, Violin, and Violoncello, including Cadences and Ornaments, written for them by J. N. HUMPH. No. 3. (Chappell and Co.)

To the proprietor of the preceding publication we are also indebted for this edition of Mozart's concertos, two of which have already appeared, and been noticed in our review. The present, if not quite equal to that in a minor, is a fine and a pleasing composition, consisting of an allegro in a flat, an andante in a, and a *rondo allegro gajoso*.

As these concertos are not so generally known as most of the author's other works, we shall, as they come out, give the first two or three bars of each, as a guide to our readers. This third opens thus:—



We earnestly recommend Mr. Howard to mark the time of all that shall in future appear by the penultima. As a pupil of Mozart, he must be well acquainted with the composer's intention on this point, and is almost bound to record it while his mind is vigorous and his memory retentive. It is to be regretted that he has not rendered so essential a service to the musical world, in the case of all the symphonies he has edited.

1. OVERTURE to the Opera of The National Guard, by AUBER, arranged by T. LATOUB. (Chappell.)

2. The favourite Airs in the same, arranged, with an accompaniment for the FLUTE, (ad lib.) by J. F. BURROWS, Book 1. (Chappell.)

M. AUBER must not hope to build his fame on his instrumental music, if we may be allowed to judge from this overture to his opera *La Fiancée*. It is light, airy, and in the style of Rossini, but not his best style, consisting of unconnected passages that are meant to catch the ear of those who are either unaccustomed to better music, or have not taste enough to discern what is good.

The airs in the same opera, to the merits of which we have borne testimony in the present and former numbers, are of a very different character to the above. Mr. Burrows has chosen three of the most popular for this first book, and arranged them with his accustomed attention to the convenience of the player; without, however, subjecting the composer to any great injury for the sake of the performer's ease.

DUETS, PIANO-FORTE.

1. The CARICATY* of Foreign Musical Genes, or Extracts from the Works of the most distinguished Foreign Composers, arranged for two Performers, by T. ATTWOOD. No. 1. (Larner & Co.)

* Caricatur does not signify a small gallery, as the French artist might be led to suppose, but a satire, a chain of jests, to be worn round

2. RONDOLETTES sur une Polonoise de Tancrède, composées par FRANÇOIS HUBER. Op. 25. (Cocks & Co.)

3. THREE WALTZES, composed by CHAS. HARRITT, Jun. (Purdie, Edinburgh.)

4. AMUSEMENT des Dames a set of QUADRILLES, with an Accompaniment for the Harp and Flute, composed by M. HOLLAT. (Preston, Down-street.)

No. 1 is a movement by Weber, too complicated for most individual players, and yet too good not to be generally known. Mr. Attwood, therefore, has divided it between two, thus rendering it accessible to most performers, but not to all. For some few passages of a very awkward kind remain for the upper part—a common fault in this composer's piano-forte music—which we should have ventured to slightly alter. This is a very beautiful piece, really a "gem," the brevity of which is its great fault.

No. 2 is the finale to the second act of Tancrède, "*En quel senti palpai*," very nicely arranged, and extended by some appropriate additions. This is a duet exactly suited to two players of very different degrees, the upper part demanding a good performer, the lower only requiring one who can play a few quavers in steady time.

No. 3 are agreeable trifles, and, as the foregoing, adapted to performers of a different class.

No. 4 are borrowed, and some copied, from Rossini;—which fact is, we must say disingenuously, unnoticed in any part of the publication. On every plate we find "*Heidi's Quadrilles*" engraved (to say nothing of the unequivocal declaration in the title-page), while the name of Rossini is not in the slightest manner alluded to. What a price too!—six shillings—for a set of very short quadrilles, and so widely engraved that double the quantity of bars might, with equal ease, have been got into every page!

DRAMATIC TRIO for the PIANO-FORTE, FLUTE, and VIOLONCELLO, the subjects from MAYER'S OPERA, MOORE; the Flute part by NICHOLSON, the Violoncello and Piano-forte parts by F. W. CAUCH. (Chappell.)

THE present is not the reign of original music in England; all is arrangement. An Italian or German opera is produced abroad. It is speedily performed at the King's Theatre, or adapted to our stage. If successful, straightway it is "arranged" for piano-forte, perhaps for flute and for guitar. Then for these instruments in pairs—for piano-forte and harp, for piano-forte and flute, for harp and flute, &c. *ad infinitum*. Thus one popular work assumes an almost endless variety of shapes in a few short months. *Gaillarde Trio* is actually to be seen at this moment, at the house of Messrs. Goulding and D'Aubaine, in two-and-thirty different forms—and as to Don Giovanni and the *Free-hills*, is it possible to calculate the transformations which the pieces in these operas have undergone? from

the sack. If Mr. Attwood should string many of these—a labour which we hope he will perform—he must also look out for some ladies on a grand scale to carry such an ornament with propriety and grace. A *Trio*, a passing friend of mine suggested, would prove the best tourist of so many ladies—but we, meanwhile to no risk a kind of joke, took the remark as *par de la terre*, and replied that her sack was too slender to support such a burden. "Then they will do for the trunk," he retorted.

peaks—tune to quadrille, for the organ, for the flageolet, they have passed through changes that could not be enumerated till after many hours' examination of the multitudinous musical catalogues published in every part of this vast metropolis—in Dublin, in Edinburgh, Liverpool, &c. &c.

The *Medes of Myer*, though a good opera, was not the rage; nevertheless it contains some superior music, amongst which is the aria of the enchantress, "Ah! che tanto?" which Mr. Crouch has here taken and converted into a very pleasing trio, well adapted for social purposes, for the piano-forte part is not out of the reach of any tolerable amateur; while what is allotted to the flute and violoncello need deter no one who has mastered the scales, and can keep time with accuracy.

QUADRILLES.

1. THE BRISAND QUADRILLES, the subjects from the popular Drama now performing, composed and arranged by T. COOKE, Director, &c., Drury-Lane Theatre. (Chappell.)
2. A SET OF QUADRILLES, composed by H. T. SMARY. (Chappell.)
3. A SECOND SET OF GALLOPAGES, with the figures, composed by JOSEPH DE PINNA. (Keith, Prowse, and Co.)

IN No. 1, the favourite airs are, of course, selected. Mr. Cooke has well adapted them to the instrument, and rendered them practicable to almost every description of piano-forte player.

Considerable talent, and even invention, are discernible in No. 2, which is a set of Quadrilles very superior to the common run of such things. We shall be glad to congratulate the author on his success in a higher branch of composition.

The Gallopages, No. 3, are lively and brilliant, without being at all difficult. At the end is a waltz, named after the Duchess of St. Alban's, the most uncommon feature in which is, the orthography of her Grace's title.

VOCAL.

1. SIX ITALIAN CANZONETS, with an accompaniment for a Spanish Guitar, composed by C. M. SOLA. (Chappell.)
2. "Idolo Mio!" CANTABILE, with a Piano-forte and Guitar accompaniment, composed by BEAUREZ. (Mori and Laveru.)

MR. SOLA's canzoniets, only one of which exceeds a single page in length, are of that uninspiring, easy kind which furnishes no pabulum for criticism. We do not find a thought in them that has not been uttered hundreds of times during the last half century—neither do we discover a note that calls for correction or censure.

No. 2 is graceful, in every other respect, what has been said of the foregoing is quite applicable to this. We cannot, however, add, that the title is free from affectation.

3. BALLAD, "Forget me!" composed by MRS. SHELTON: the words by RICHARD RYAN. (Mori and Laveru.)
4. SERENADE, "Why weep you thus?" adapted to a favourite Bohemian melody, by J. W. CARLETON, Esq. (Mori and Laveru.)
5. SONG, "Softly blow, ye breezes," composed by J. M'MURDER, Mus. Bac. The poetry by H. KIRK WHITE. (Cramer and Co.)
6. "It is the hour," Sunset, a Fragment from the Poem of Vallery, by C. D. SILLERY, Esq., composed by FINLAY DUN. (Chappell.)
7. SERENADE, "Softly sleep, my dearest," words and music by the same. (Paterson and Co. Edinburgh.)
8. SONG, "The merry Cuckoo," written by J. B. HOLLAND, Esq., composed by JOHN BARNETT. (Barnett and Co., Regent Street.)
9. SERENADE, "O! maiden dear," composed by LOUIS LEO. (Cramer and Co.)
10. SERENADE, "Blow light, thou balmy air," by EDWARD DEARLE. (Preston.)
11. BALLAD, "Take the rose-bud," the poetry by J. TOWN, Esq., R.N., composed by W. GRANTHAM.
12. SONG, "My simple heart," written and composed by J. GREEN. (Green, Soko Square.)
13. SONG, "The Mistle strain," the poetry by Sir W. SCOTT, the music by H. CALONGE. (Vernon, Cornhill.)
14. CANZONET, "Farewell, if ever fondest prayer," written by LORD BYRON, composed by A. SCHULTZ. (Johanning and Whatmore.)

WE discover no errors in No. 1, and the words are very accurately set as to accent. Our praise must be limited to this.

No. 2 is simple, even to insipidity; nevertheless entitled to the praise of correctness.

IN No. 3 an effort to break out of trammels is apparent, and, though not wholly successful, is partially so. There is, however, a want of freedom, an indication of labour, in both melody and accompaniment, which makes the song move on rather heavily.

The air of No. 4 has no new feature, the accompaniment possesses more of something approaching to originality: but the following transition is quite allowable:—



THE composer has bestowed a vast deal of pains on No. 5, without any proportionate result. We never before met with so elaborate a serenade. There is certainly some good harmony in the accompaniment, but misplaced and wasted.

No. 6 is in the Spanish style, which, indeed, the words naturally pointed out. The first four bars of page 2 is a reminiscence, and, in truth, there is more of gaiety than novelty in the whole song, but it will generally please.

No. 7 depends on its melody, which possesses merit, and the accompaniment is judicious. The words, too, are well set in all respects.

No. 8 is but a commonplace sort of thing, though guiltless of error.

No. 9 is far below mediocrity. Have composers of songs—or *not-disent* composers—no friends now-a-days to guard them, by their counsel, against the dangers of publication?

Though No. 10 is a mere trifle, yet there is, in the few bars of which it consists, enough to show that the author has some right to go into print.

No. 11 contains nothing of a reproachable nature; indeed, some two or three passages in the accompaniment prove the composer to be an experienced musician. But such is all we can say concerning the present song.

No. 12 reminds us most forcibly of Winter's very pathetic cavatina "Paga fui," in its general style, and of the symphony in particular. As an imitation, if it may be so considered, it is entitled to praise, for it is executed skilfully. The almost unbroken continuance of the minor key, &c. through two stanzas, will make it seem monotonous and heavy to those who have no taste for the pleasures of melancholy.

WITH GUITAR ACCOMPANIMENT

1. *Le Retour de la Tyrolienne*, composed by MADAME MAILLARD; arranged by F. PELZER. (Chappell.)
2. "In the merry Morn," Swiss Air, sung by Madame Stockhausen, arranged by C. EULWERTER. (Chappell.)
3. "Ah! how sweet to meet again," TYROLIENNE, by BEAUFLEUR, arranged by F. PELZER. (Chappell.)
4. "What Fairy-like Music!" a *Condola* Song, or Duet, composed by J. DE PIZMA, arranged by SIMON VERINI. (Keith, Prowse, and Co.)
5. SPANISH SONG, "Mi Pecho me conoce," arranged by DON F. DEL BUSTO. (Johanning and Whatmore.)
6. DITTO, "El Julepe," arranged and published by the same.

No. 1 is the deservedly popular air. No. 2 is a pleasing Swiss melody, though the English words do not blend to it with a good grace. In No. 3, the emphasis is still more objectionable than in the foregoing, and almost amounts to the ludicrous. No. 4 depends for effect on its rhythm. The verses by Mrs. Corawell, Barron Wilson, are well adapted to the air. No. 5 may be very agreeable to Iberian ears, to ours it sounds quite common, and seems very nearly to approach vulgarity. No. 6, half in

the minor key of a, half in the major, is quite national; and when sung by a good contralto, with due "air and emphasis," may be rendered very effective.

HARP AND PIANO-FORTE.

BOHEMIAN MELODIES, sung by the Bohemian Brothers; arranged by N. C. BOONHA. (Chappell.)

THESE are four of the airs sung by the Jew tiger-makers, and which, it was at the time strongly rumoured, were selected and manufactured here, a report to which we are much inclined to give credit, for, judging from what we have heard of true Bohemian melodies, we cannot bring ourselves to consider as genuine those before us. One of the airs actually sung by the Bohemian Brothers, but not included in the present book, was the popular Venetian aria, "Mamma mia," set to German words. Nevertheless, as instrumental pieces, there is a good deal of spirit in them, and, though imitations of the German style (therefore anything rather than original), there is a brilliancy of effect in them which answers as well, perhaps better, for the multitude, as works of genius or science.

HARP.

1. THE HARPIST'S SKETCH BOOK, a collection of Melodies (including two sung by the Bohemian Brothers), with variations, arranged by G. HOLST, No. 3. (Chappell.)
2. "Buona Notte," ITALIAN SERRADELLE, arranged and published by the same.
3. HAYDN'S CHORUS, "The Heaven's are telling," arranged by W. L. VINER. (Chappell.)
4. "Oh Matina albori," from *La Donna del Lago*; arranged by HENRY HORN. (Chappell.)

No. 1 is a continuation. In this number are twelve short, easy, well-known airs, natives of different parts of Europe—Germany, Italy, France, England, Ireland, &c., arranged in a familiar manner.

No. 2 is meant for performers more advanced than those for whom the preceding is suited. The subject is allowedly a good one, and is enlarged in the usual manner.

Haydn's Chorus is arranged with considerable address; the striking passages and effects are retained, without charging the performer with the difficulties that might have been expected.

No. 4 is an exceedingly agreeable adaptation of this admirable melody; the merit of which, however, consists in its being an exact transcript, or nearly so, of the air and accompaniment, as published in the German arrangement of the opera.

(Word of room obliges our Printer to postpone several Reviews of Flute and Guitar Music till our next.)

EXTRACTS FROM THE DIARY OF A DILETTANTE

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March 24th. The French President, Victor Emmanuel & Giovanni Giolitti arrived at Boston (on Saturday) accompanied by the large party comprised of architects of forty-two persons, who have been the most complicated and difficult group regarding the assistance to Don Francesco Fabrega and his family with a provision and other expenses and in other respects important, so that the time being taken has not seemed.

Now meaning this to be true, that an educated person is spared of the human progress and diffusion of the human art. I have talked of the march of society in future I must speak of its galling. We are on the eve of seeing steam-carriages and steam railways to replace our Travelling at five and ten times more an hour than we can do with a horse or mule. We are on the eve of the introduction of a system of roads as a horse or mule can do at the rate of ten. What changes in the march of society will result from such improvements in machinery and intercourse. A good full and complete compound of mind, science, strength, a little beauty and a small quantity of power, may obtain an education in both schools of human as I have for instance with the most extraordinary system the human system of mind & strength over the last day in London and at night he reads by night & back to go down in debt at the day. Therefore those which I may exempt an imagination of a humanly more powerful as he has his own share of both qualities body and in the future will have the same. I suppose

The advantages of such an indicator will be considerable. An observation of the required information can be provided to the pilot with a minimum of time and space, and a few made-out, easy-to-use methods, and equipment of pilot and programs as well as operations staff. There will be no dragging and pulling among the participants, as is common to be done by managers, the directors of projects or the users to be used, and to be used, except as the need of the user again to enter the system, and a great deal of work. In particular, the low cost will be gained. A spring cart moved by a low to the 1/2" cover, the whole from place to place with the utmost speed and ease.

But how is it possible that such excellent efforts? With such an extensive the reputation of a famous piece would be apt to diminish. The proprietors of the house on the opposite is somewhat doubtful as to the loss of a large amount of money in the case but would a larger crowd of people and the pleasure of all the performers in order to make the largest number of people go through the same exhibition again. Besides, he has required not only an extensive stage but another large stage in the middle. What can it be that he wants to conduct to conduct in the form of the Royal Academy of Music? The proprietors of the piece, the singers and the performers should be given and their places occupied by a large and numerous crowd, singers, and the audience. The large number of Music men, who would find themselves in the same property by the way of their music through a door to get on their hands. It is a devoted exhibition and a great one, but not in the manner, such of the interests as the house had not the interest, might be simple and beautiful and still be successful in the long run - by being represented in the shape of a great mass of work.

April 2nd. The Pioneer, in a column on the third Philadelphia Centennial, carried Mr. H. Nathan of New

about 100,000 sq. ft. "On design," he said, "it will be about 4 to 5 million sq. ft. The scope of planning, against the following year, is the F., in which he expects the change will become more.

1999

" Having read in your paper of to-day a very agreeable and favourable notice of my performance at the Philharmonic Concert last Monday evening I do trust, but you will be surprised to find that it is an idle word as you may think proper. It states that Mendelssohn's new Organ was, owing to the state of confusion of some altered in many passages. This is quite true and calculated to do me great injury but our taste was altered but it was very rapidly as Mendelssohn wrote it, and as it has always been liked, and was the only real piece of music that received a loud and general cheer. I will send you to see the manuscript and nature of recommending a translation of it into

^a I saw the great elephant with me.

11. *Explain the importance of the following:*

PA. Headquarters - 4000 N. Broad, Room 200, Philadelphia, PA 19124

The arrest of the artists then complained of, subjects to the above the accused artist -

The government also wants the revenue referred to, doesn't he ask Mr. Phillips if he ever saw the words of Margaret's speech? *I think Mayor* and if he is aware that the song is genuine was written for a full hour! *the* same in a long paper and it ought not, therefore to have been printed for him.

This is a very important and basic principle to get out of a difficulty is what the writer had already achieved himself. The same was repeated on the two incarnations of a single mind. I was present at the performance and can testify that the remarkable singer who had sang the same song in the whole act, the tempo of change in the words and which he sang in a very high tone. This is a separate from his voice to show and remember as an alternative has through a system, such a change yet in song a good subject of the sound and have been treated to such by the performance of the song, which has found a new voice magnified and a proof that the writer was sensitive to the whole song.

211. It is an account of the "Field Squares of the North of Europe" by L. Lindberg, a fine volume containing many of the distinctive characteristics of that region, by which it appears that the modern borders are in general geographically based of course both on old and new grounds. It is (the author says) a volume and worth to be read as well as the rest of a geographer, who does not feel that he is not, upon some account or other. (1, 101)

Now a more exact view of people does not reveal them the first sight, the upper classes of whom are so well informed as any of the same rank in other parts of Europe and better than many. Yet there do not live a leaf a degradation or pollution as yet as other islands and towns. They are bright, if anywhere, as well as the most warlike nation in the world, and are also brave. But I dare not show pride a complete generous pride—not perfect liberty to pass the of these hours in a morning with guests to search the list and give emphasis to someone to drink and in power, with drivers of stages or to spend their evenings of happy music and horse-race, and their nights of the gaming table with blarney and conditions of every description. Such, I repeat to you, are the habits of

too many of my independent young countrymen, but the number, I am led to hope, is diminishing. While the prejudice against the practice of music is fast fading away, and I see a daily increase in the number of English gentlemen—talented, high-minded men, and of rank and station too—who show no little skill, as well in private society as in their own domestic circles, as good vocalists or instrumentalists—often as both.

104th. The rumour of an intended breaking-up of the Ancient Concerts gains ground, though I hope it is either unfounded, or that some active means will be resorted to, with a view to avoid what will be an evil of considerable magnitude to the musical world. It would not be an easy task to establish another concert of the kind, under such patronage. To this the art is much indebted for its preservation during a period when fashion threatened its subversion, and it may, though not very probably—require the same support again. A moderate portion of urgent influence into the management of the Concert would rescue it from present neglect and final dissolution. The means of every kind are simple—a little ingenuity, a knowledge of London society, and activity in rendering these qualifications useful, might renovate the ancient institution, and place it on a firmer basis than it has stood on for many years past. So confidently, however, is the downfall of these Concerts expected, that an application has actually been made to the family of the late Sir John Lubbock, the proprietors of the Hanover Square Rooms, to purchase the house, for the purpose, says the *Herald*, of converting it into a Roman Catholic chapel, and a wealthy lady of that persuasion has promised a valuable organ as a donation to the proposed chapel, whenever the rooms are converted to such a purpose. Is this in order to avenge the affront which the royal and noble directors offered the music, when they called it a service?

105th. The exceedingly humorous *Vauville*, *L'Ours et le Pacha* (the Bear and the Pacha), has been performed at Smyrna before a large audience of Turks, who absolutely lost all command of their gravity during the representation, and indulged in the most immoderate fits of laughter. Among the extraordinary changes now working in the world—the introduction of an Italian Opera in Constantinople, and a French one in Smyrna, ridiculing the Turks, are not the least remarkable. I should not be vastly surprised if the Speaker of the House of Commons were one night to favour the company in St. Stephen's Chapel with a song.

106th. The censor of the drama, Mr. Colman, is going on briskly in his office. He has long waged war against every "O' Dio" in the Italian *libretto*, and now, it appears by the following paragraph in the *Times* of to-day, has fallen foul of Italian Operas in an English garb.

"A curious fact has recently come to our knowledge, which shows the spirit in which the dramatic censorship is conducted in this country. I still now our readers were probably not aware that Mr. Colman looks upon subterfuge to the great as an essential attribute of his office. Neither should we have suspected it, had we not been led to that inference by the circumstance to which we are alluding. In the English version of the opera of *Cinderella*, brought out on Tuesday evening at Covent Garden Theatre,

the following dialogue originally occurred:—'Dandini: Pray, Master Alidoro, help me, for I am a great man now, and can do nothing.' Alidoro: How much! is that one of our privileges?' Dandini: Certainly, what do the great do but live by the labours of the little?' Mr. Colman struck out the whole of Dandini's last answer. The entire dialogue was therefore omitted."

"Time was when the brains were out the man would die;" but the improvements in the healing art keep much equal pace with those in other arts, that a man may live a long time after his head has become quartered by the substance in which the wits are supposed to reside.

The following were the receipts of the different theatres in Paris during the month of March last. Those of the Grand Opéra and Théâtre Italien are exclusive of subscribers to the boxes. The account is in francs and centimes.

Opéra	43,769	fr. 30 c.
Tréport	28,944	65
Odéon	27,007	20
Théâtre	26,877	20
Vauville	22,912	16
Malheur	20,795	00
Neuville	21,829	5
Vauville	20,161	25
Globi	27,804	20
Amélie	20,000	10
Paris St.-Martin	22,262	25
Clapet	20,512	

107th. The *Chronicle* of this date states, that a duel has been prevented between Mr. Nicholson, the celebrated Statist, and Mr. James, editor of the *Statesman's Magazine*; and that Mr. Cornhill found over the parties severally in the sum of 400*l.* and two surties in 200*l.* each.

Mr. Nicholson, however, has denied the fact of a challenge, and thus redeemed his character for good sense in the opinion of the public and his friends.

108th. Madlle. Sontag, or the Countess di Rami, lately gave a concert at Göttingen—i. e. to those who left three six-dollars at the door—which was attended by twelve hundred persons. On the evening, the students of the University placed themselves at the entrance of the theatre, and when the songstress appeared, cheered her in the most enthusiastic manner. Afterwards, when seated in her carriage to return home, this warmth was manifested in a still more striking manner, they took the horses from the vehicle and themselves drew her to the hotel. This is really carrying the love of music to a great length.—But, in this case, had beauty nothing to do with the matter? I must, however add, what I have learnt from a friend who was present at the concert, that she sang as divinely, in her new and infinitely superior style, that he was almost tempted to put himself in harness along with the unscrupulous students.

21st. MARCH OF INTELLECT.—The following curious illustrative anecdote may be relied on. A few days since, a footman went into Mori's music-shop to buy a fiddle-string. While he was making his choice, a gentleman entered the shop, and began to examine various compositions

for the violin. Among the rest he found Paganini's celebrated "*Merryville—don pour un arid Violon*," and, perceiving the difficulties in which it abounded, asked the shopman if he thought that Mori himself could play it. The young man, a little perplexed, and unwilling to imply that his master's powers had any limits, at length replied, that he had no doubt he could perform it, provided he practised it for a week. I saw which the footman, who stood silent on the conversation, broke in on the discourse, and avowed that Mori could do no such thing, for that he himself had been practising the piece for three weeks, and could not play it yet.

26th. Some of the journals are endeavouring to retract or rapine away the panegyrics they lavished on the new singer at her first appearance. They find that these praises have produced no effect, that the public begin to see through them. The *Literary Gazette*, however, and the *Fraser*, give impartial accounts of both performer and opera, which are anything but favourable to either. What will the author of the "*Ramble among the Musicians of Germany*" say now? Will he tell us that Miss Laidley is much altered since he heard her at Vienna in 1827?—She must either be exceedingly changed, or his notion of fine singing differs very widely from mine.

The Infant Concerts.

THIRD CONCERT,

Under the Direction of the Earl of Derby. Wednesday, March 17, 1830.

Act I.

- | | |
|---|---------|
| 1. Opening of <i>Te Deum</i> . Quart. and Chor. <i>Te Deum</i> . | GRACE. |
| 2. Song. <i>Peace O'ercome</i> . (Miss Stephens.) | Harmon. |
| 3. Solo and Chor. <i>This is the Day</i> . | Chorus. |
| 4. Movement from the <i>Lute</i> . | Harmon. |
| 5. Song. <i>Why do the Nations</i> . (Mr. Phillips.) | Harmon. |
| 6. Chor. <i>If we the cruel Tyrant</i> . (Miss Stephens, W. Kayvett, Vaughan, and Bellamy.) | |
| 7. Chor. <i>Cum Sancto Spiritu</i> . | Chorus. |
| 8. Song. <i>I was Tossed</i> . (Donzelli.) | Harmon. |
| 9. Pastoral Symphony. Solo. <i>There were Shepherds</i> . (Miss Stephens.) Chor. <i>Gloria to God</i> . | Harmon. |

Act II.

- | | |
|--|---------|
| 10. Overture. (<i>Orchestral</i>). | Harmon. |
| 11. Solo. <i>O more than Death</i> . Alb. <i>Angels ever bright</i> . (Miss Paton.) | Harmon. |
| 12. Quart. Song into God. Chor. <i>Cry aloud</i> . (Mr. and Mrs. Kayvett, Vaughan, and J. B. Solo.) | Chorus. |
| 13. Song. <i>Cara Speme</i> . (Donzelli.) | Harmon. |
| 14. Solo. <i>O never bow us down</i> . Chor. <i>We never will</i> . (Miss Stephens and Miss Johnston.) | Harmon. |
| 15. Rec. <i>As wild as my Father</i> . (Mr. Vaughan.) Trio. and Chor. <i>Dreadful of Danger</i> . | Harmon. |
| 16. Song. <i>I know that my Redeemer</i> . (Miss Paton.) | Harmon. |
| 17. Chor. <i>Gloria in Excelsis</i> . | Harmon. |

HISTORICAL, as we have long been in our own minds, that, without a thorough, complete change of system, the gradual decline and eventual fall of these concerts is inevitable. May, 1830.

still we scarcely expected that our anticipations would be realised within the period which, from present appearances, there is too much probability to fear. To judge from the numerous rows of empty benches which the room has displayed on each night of the concert, hitherto, it is very evident that the subscription must have sad! fallen off; and, indeed, if report is to be credited, the noble directors are by no means free from alarm and uneasiness upon the subject. Our usual limits however, forbid our pursuing this matter further at present, but we shall return to it on opportunity may offer.

Lord Derby's concert presents very little to remark on. His lordship became a director in 1816, and, as a proof of his early predilections, we find some of the same pieces, in the very first concert over which he presided, which are found in the present, and, nearly so, of every intervening year. We again enter our decided protest against the omission of an *ouverture*, *concerto*, or *symphony* with which to open the concert. If his lordship have no taste or relish for instrumental music, he is bound to recollect that others may feel differently: indeed, it is but a poor excitement paid to the band, which is very decidedly superior to the vocal department. In the second act, only one instrumental piece occurs. Let us, however, do his lordship justice, in recording a circumstance of extremely rare occurrence in his selections: that of one novelty during the evening—the "*Cum Sancto Spiritu*" of Cher. This composer's name is scarcely known in England, and the Concert of Ancient Music was originally established to bring forward the compositions of the great masters of Italy and elsewhere, which, till then, there were no means of becoming acquainted with. The fugue, in the words "*In gloria Dei Patris*," was done in a very inefficient manner, though neither difficult nor abstruse, on the contrary, the subject is pleasing and worked naturally and ably.

Donzelli's song (No. 8), if not all we wished, yet pleased us much: if his judgment were equal to his voice, what a singer would he be! While speaking of Donzelli, we cannot approve the impolicy we had almost said cruelty, of giving him such a song as "*Cara Speme*." It is a style of singing entirely out of his line; he has studied in a school of a very different kind, and cannot be expected to shine in both. We were sorry to hear Laidley indulging in the wretched taste of her concluding cadence, quite out of character with the song, and even with the instrument he so well knows how to handle: poor Donzelli's bewildered looks and embarrassed manner, during the time Laidley was cutting capers, running up and down the instrument, and even playing *à je*, was almost ludicrous. Mr. Laidley can well afford to do without that trickery which, if his amateur proper induces him to exhibit for the sake of a little scanty applause, his good feeling and better judgment must condemn.

The rehearsal programme contained another novelty—"*The Spartan War-song*," set by Dr. Cook: but, for reasons, we presume, known only to the director and conductor it was not introduced in the Wednesday evening list: perhaps two novelties on the same evening might be thought more than the subscribers were entitled to. Curious enough, the *Morning Post*, in favouring its readers with an account of this concert, takes occasion to speak in high terms of Mr. Phillips' performance of this identical song.

Miss Paton's two songs (Nos. 11 and 16), though sung far better than any one but herself could have done, would, in our humble judgment, have told more had less effort been displayed. We cannot reconcile ourselves to those rapid

promoters from fiction to pianism, and vice versa, which were dictated rather by whim than by sound taste. In that part of her second song, to the words—And though women draw her body—we object decidedly to her manner of singing it. We do not know whether she is allowed to choose her own songs, or whether the superior judgment of the noble directors choose for her. If we were to hazard an opinion, it would incline to the latter belief.

FOURTH CONCERT

Under the Direction of the Earl of Derby. Wednesday, March 24, 1838.

Act I.

- | | |
|---|---------|
| 1. Overture. (Antonia. Rec. This day a Festival. Mr. Vaughan.) Chorus. Awake the Trumpets. | Harmon. |
| 2. First Anthem. (King Arthur. (Miss Stephens, Mr. Phillips, and Chorus.) | Harmon. |
| 3. Concerto 5th (Grand) | Harmon. |
| 4. Second Chorus. (1. Sing. Miss Stephens. Duet. 2. Chorus. (Mr. Kayser and Mr. Vaughan.) Chorus. Let the whole Earth. (Charles Johnson.) | Harmon. |
| 5. Duet. Stephens. Miss Stephens and Miss Johnson. (The. Libers are) | Harmon. |
| 6. Rec. Ma, where the Sun. As. Hide me from Day. (Miss Stephens.) (H. Freeman.) | Harmon. |
| 7. Chorus. O, praise the Lord! | Low. |

Act II.

- | | |
|--|---------|
| 8. Symphony in D. | Harmon. |
| 9. Rec. Chorus. Sing. Duet. (Miss Faxon.) | Harmon. |
| 10. Minuet. (Andantino mezzo.) | Harmon. |
| 11. Concerto 6th. | Harmon. |
| 12. Chor. Cold is Cadwall's tongue. | Harmon. |
| 13. Chor. He gave them halibuts. Du. He sent a duck. (Antonia. Du. He made all the first-born. Du. He rebuked the Red Sea. Duet. The Lord is a Man of War. (Mr. Phillips and Mr. Holman.) Chor. The Lord shall reign. Rec. For the horns of Pharaoh. Rec. And Moriam. Solo. Sing us to the Lord. (Miss Faxon.) Chorus. For he hath triumphed. (Israel in Egypt.) | Harmon. |

This is unquestionably the best selection we have hitherto heard, and, although the greater number of pieces contained in it are, from constant repetition, familiar to the frequenters of these concerts, yet, possessing intrinsic merit and acknowledged excellence, we would gladly compound for the introduction of such, if we could thereby secure the exclusion of a great deal of that of which we have so much reason to complain. We must endeavour to compress within this bound the observations we feel called upon to make, otherwise, in so wide a field of inquiry and where so many subjects of interest present themselves, we should marginally swell our article to an inconceivable length. We begin with the instrumental department, and notice with peculiar approbation the performance of the 5th (Grand) Concerto (No. 3), which we never heard with more pleasure—the third movement, where the first and second violins maintain a sort of running dialogue was played with a precision that was admirable, and of Mr. Cramer and Mr. Moritz, we may fairly pronounce *per nobis fratres*. The symphony of Mozart (No. 8) was also extremely well done, but the performance of these pieces at the Philharmonic Concerts spoils us for hearing them elsewhere.

In our remarks on the First Concert (page 178), we deferred entering upon the chorus of Low (No. 8 in that concert), knowing it was to be repeated. It was performed

at the end of the first act of the present (No. 7). It consists of two movements, an introduction, and fugue, and is a worthy composition. Why the present words are substituted for the "Kirie Eleison" of the original, we are utterly at a loss to conjecture, or by whose handiwork it has been accomplished. Should it be again brought forward, we should much prefer hearing it as its learned and judicious author has left it—convinced as we are that the effect would be thereby improved. The choral department was very inferior to the instrumental, and the four fugues, with its double subject, suffered greatly from the very imperfect way in which it was done—the points ineffectively taken up, and the parts ill-mannered. The duet and chorus (No. 5) from *Peter*, we notice with approbation as a novelty, but, whatever may be its merits, the performance did not do it justice. The selection from the Channing Anthem (No. 4) could not fail to please—but why, in the name of consistency and propriety is the fine spirited movement which immediately follows or rather belongs to, the introductory chorus, omitted, beginning—"Declare his honour?" The magnificent (recit. song which then succeeds, viz., "The waves of the sea rage hoarily," unfortunately must be omitted, there being no one in the orchestra, Brahms not being engaged, who can sing it—but it is only in this way that the real value and beauty of the charming duet, "Oh worship the Lord" can be properly felt, and of course, as great composer's intention made a query.

CARLTON'S motet (No. 10) is another novelty, for which the musical world are indebted to Mr. Novello, in whose valuable work it is found in company with many other gems both "rich and rare," from the Fitzwilliam collection. We have heard "Gloriamus omnes" performed by three or four voices to each part, with only the accompaniment of a grand piano-forte, in a private room, produce a far better effect than upon the present occasion. Horsley's glee (No. 14) was very well sung, and would have gone off to great advantage—but for a sad mistake in repeating the last part in chorus with the full organ—this spoiled all—it was execrable. The half of chorist (No. 12), which the singers ought to be able to go through even without lapses from frequent repetition, were very indifferently performed, particularly that most beautiful and picturesque one, "He sent a thick darkness." It was, literally a thick darkness, or rather a *gross* darkness—all at fault, and the remedy was as bad as the disease, for in order to set matters right, Mr. Greenock was obliged to take up the various parts on the organ. We never suffered greater torture in our lives for the time being. We ought to add, that it is of the voices we are complaining, not the band.

FIFTH CONCERT

Under the Direction of the Earl of Oxford. Wednesday, March 25, 1838.

Act I.

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|---|---------|
| 1. Overture. (Buddhist.) | Harmon. |
| 2. Chor. God on thy word. (Lent.) | Harmon. |
| 3. Song. What pattern. (Stephen's Chor.) (Miss Stephens.) | Harmon. |
| 4. Chor. and Chor. Thy voice, O harmony. (Mr. and Mrs. Kayser, Vaughan, and Rob.) | Harmon. |
| 5. Rec. Tu wilt. Rec. Love the Lord. March. Solo and Chor. Glory to God. (Mr. Vaughan.) | Harmon. |
| 6. Song. Oh Lord! how many. (Mr. Phillips.) | Harmon. |

7. Bar. Cho. Othello. Quasi. Fiddle. (Miss Stephens, Mrs. Kayser, Danforth, and Mrs. Sp.)	Over. 1844.
8. Bar. Women solo of the. Aria. Quasi. Quasi. (Danforth)	Dr. H. H.
9. Cho. Splendore to, Dura	Harmon.
Act II.	
10. Symphony. (Apostle)	Harmon.
11. Song. Rogers. Quasi. (Miss Patten. (Harmon.)	Harmon.
12. Solo and Cho. While thou art here. (Mr. Phillips)	Harmon.
13. Song. In the valley. (Danforth)	Harmon.
14. Solo. Danforth. Quasi. (Mr. Danforth. Patten.	Harmon.
15. Song. Patten. Quasi. (Mr. Phillips)	Harmon.
16. Solo. Bar. the chorus at hand. (Mr. and Mrs. Kayser, Danforth, and Danforth)	Harmon.
17. Bar. Patten. Quasi. (Mr. Phillips)	Harmon.
18. Fiddle. Quasi. (Mr. Phillips)	Harmon.

In looking, with sincere pleasure, Miss Patten's appearance at these concerts, we nevertheless felt at liberty to mention, with disappointment, the pain on which the arrangement was made, thereby establishing for the time being, a sort of joint tenancy in common, in regard to that lady's services, between the Othello and the Ancient Concerts, in which we lay out of the latter. We did not intend to impose blame, in the remotest degree, on Miss Patten, as a professional singer of unqualified excellence, she has an undoubted right to accept such engagements as she considers may tend to her benefit. The Othello being over, we look forward, with renewed hope, to see her, in the remainder of the season, exclusively devoted to these concerts in the Wednesday evenings, and employed in a manner worthy of her powers. She had only one song in the last concert, the "Deh parlate" of L'incanto, about which song so much has been said, at various times, that nothing remains to observe. In the present, she sang well. We have nothing particular, however, to remark about either. The chorus (No. 2) was tolerably executed, and if the another time and more voices, instead of straining and howling had sung smoothly and steadily, we should have said, it was well done. No. 3, instead of being a song by Miss Stephens, might, with greater propriety, be called a *fantasia* on the *rubricella* by Mr. Danforth, with Miss Stephens's vocal accompaniment. Weber's expressive glee was very handsomely dealt with. In the soprano part, not a single note is false from beginning to end, and as for the chorus, the heavens interfere, and grant we may never again hear so exquisite a composition so cruelly and so unskillfully used. We were right glad to see Vergil's beautiful song (No. 4) removed from the hands into which it had so unaccountably fallen last season. Mr. Phillips sang it chastely and sweetly, which is no small praise from those who have a perfectly fresh recollection of the admirable, or may indeed say the immortal, manner in which it was introduced by the late Mr. Bartholomew. The English words are the most happy adaptation imaginable, far better suited to the rhythm and character of the music—*terribile dictu*—than the words taken by the composer himself. It is to the learned author of "Hercules" that this rare merit is due. The two pieces of English and De Hays (Nos. 7 and 8) should not have been placed in our concert. If the directors do not understand effect, surely Mr. Greenleaf, in such cases, might venture a suggestion.

* The original words are—"Sacrifice of terrible scenes you, my dear, expect to see. Danforth, I believe, has a number of such." It forms part of a "Lullaby," and is apt in the early days of life.

The grand concert, or chorus, of Mozart, (No. 9) was much better performed than last year, but cannot be said to have been well done, nor would the chorus-singers themselves return their praise, had talents, do we expect better from them.

The second act opened with the Jupiter of Mozart. Patten here is superb. As a composition, it is so well known, so justly appreciated, and of course so generally admired, that we shall only add our unqualified approbation of the performance. "It was indeed excellent!" The music from Patten's Indian Queen (No. 12) was very imperfectly executed. We admit the difficulty we might almost say the impossibility, of some of the passages which are so to be occasionally met with in this great master's works, but for this very reason we assert the absolute necessity of taking more than usual care in their performance. Patten must not be troubled with impurities. If our noble directors, instead of aiming at perfection, would only "keep no danger," "keep no danger," &c. much more from their dusty shelves some of the rather and more appropriate compositions of this great author, the audience would be frequent practice become more and more in the performance of his music. And surely among the great names of times past, there is not one who better deserves, or who would more amply repay, the trouble of examining every difficulty than our highly-gifted countryman? O! what might not the concert of Ancient Music become, if under proper management?

The Philharmonic Concerts.

THIRD CONCERT, Monday, March 29, 1844.

Act I.

1. Solo. in a G.	Bartholomew.
2. Solo. Mr. Phillips. "Quasi. (H. Patten. (Harmon.)	Harmon.
3. Solo. in a. Patten. Mr. Phillips	Harmon.
4. Solo. Mr. Patten and Mr. Phillips. "Lullaby, a Solo. (for the Soprano)	Harmon.
5. Overture, <i>Bartholomew</i>	C. H. & Wm.

Act II.

1. Solo. in a G.	Harmon.
2. Solo. Miss Patten. "Lullaby, a Solo. (for the Soprano)	C. H. & Wm.
3. Overture, <i>Bartholomew</i>	Harmon.
4. Solo. Mr. Phillips. "Quasi. (H. Patten. (Harmon.)	Harmon.
5. Solo. Mr. Patten and Mr. Phillips. "Lullaby, a Solo. (for the Soprano)	Harmon.
6. Overture, <i>Bartholomew</i>	C. H. & Wm.

Leader Mr. Latta—Conductor Mr. Patten.

More attention appears to have been given in making the bill of this concert than was bestowed on either of the former. The present was, in all respects, better selected, and more efficient.

The 11th symphony of Beethoven, like most of the composer's works, establishes a stronger claim to admiration at every fresh hearing. Those accustomed to modern instrumental music who hear him for the first time, will receive a favorable impression. But it is only after a closer acquaintance that its merits fully unfold themselves. The fact is, we cannot stop to examine and enter into the beauties of this high order of music, as we do into those of painting; they are no longer prevented than they fly from our view; and it is only by frequently observing them in their rapid

passage that we become acquainted with these real forms and relative proportions. These parts of Beethoven's symphonies which have at first been thought devoid of method appear on closer perusal after further knowledge of them to be really the designed artistic construction and highly finished. That he sometimes indulges a wayward fancy and induces into his works some of that wild imagination that suggests he had a mad head which did him all evil and exerts all its power for evil cannot be disputed. It is then we should throw a veil over his weak moments, and not being in a position to do so we must and then the case under the same not separate a performance that his judgment can never see that he came to understand and we must rightly guess. It has been said that the last movement of this was done in two weeks. The composer it is true directs it to be *Allegro* and not *Allegro* but to mark the manner of it of Mozart's movements. Why dare not the conductor at the rehearsal keep this useful suggestion by his side. The symphony of Mozart was charmingly performed.

Hummel's concerto in F which he calls *Les Adieux à Paris* has more grand passages and an excellent slow movement. The same was performed with the best previous by Mr. Nator. The piece of this was in Bb in more elaborate in construction than for us in effect. Mr. Wehrle did it in a simple style and was suggested by the three out of place in England, certainly it was in France. The concerto in the works of which we have often enjoyed we never better see and.

The same we have the *Flauto Magico*, well known in the English stage as "When there are evil spirits" was sung in a most delicious manner by Mr. Phillips* and we much wished in the audience that it was greeted by a spontaneous ovation. The short flute Sparta's *Brigade* (Mozart's No. 1) is a delightful composition (but the introduction of which the society is indebted to Mr. J. Taylor) and requires a beautiful change in the vocal arrangement of these concerts. Miss Finken was, which she has before sung here in a lovely composition in which she moved forward and backward singer acquired all that the artist himself intended. The *bravura* from *Roberta* and one of Beethoven's sublime efforts, was best and differently executed. Mademoiselle Sparta is not exactly calculated for these concerts.

FOURTH CONCERTS Monday, April 14, 1838.

Act I.

Soprano, Mr. Nator.	Baritone, Mr. Nator.
Baritone, Mr. Nator.	Baritone, Mr. Nator.
Baritone, Mr. Nator.	Baritone, Mr. Nator.
Baritone, Mr. Nator.	Baritone, Mr. Nator.
Baritone, Mr. Nator.	Baritone, Mr. Nator.
Baritone, Mr. Nator.	Baritone, Mr. Nator.
Baritone, Mr. Nator.	Baritone, Mr. Nator.
Baritone, Mr. Nator.	Baritone, Mr. Nator.
Baritone, Mr. Nator.	Baritone, Mr. Nator.
Baritone, Mr. Nator.	Baritone, Mr. Nator.

Act II.

Soprano, Mr. Nator.	Baritone, Mr. Nator.
Baritone, Mr. Nator.	Baritone, Mr. Nator.
Baritone, Mr. Nator.	Baritone, Mr. Nator.
Baritone, Mr. Nator.	Baritone, Mr. Nator.
Baritone, Mr. Nator.	Baritone, Mr. Nator.
Baritone, Mr. Nator.	Baritone, Mr. Nator.
Baritone, Mr. Nator.	Baritone, Mr. Nator.
Baritone, Mr. Nator.	Baritone, Mr. Nator.
Baritone, Mr. Nator.	Baritone, Mr. Nator.
Baritone, Mr. Nator.	Baritone, Mr. Nator.

London. Mr. Nator, etc. — conductor Mr. Nator.

* The performance of this produced some hypercritical remarks from a visiting party, which we must regret, the *Stamato*, has, we find, noticed.

The symphony of Mozart is that which extremely takes its name from the chief of Olympus, being thus distinguished from the other by the composer in the same key. It never was better performed and did it ever produce more effect on an audience. The detour for the expression of his sentiments he designs movement in it was in hand and contained that through no accident of its length the leader seemed somewhat restricted it was given a second time, and intended to work increased pleasure. Haydn's in B, one of his highly perfect ones, went off a marvel. Perhaps the last movement was a little too quick, an error which is becoming common, but most of the use of some sort of principle appears the performance of most of his temples.

The concerto in C for Brigid and Sparta were interesting, more imagination than any instrumental piece by Sparta that we ever heard. It was a fine concerto, concluding in an opera which, we long and find it was too every time there. The concerto in C minor is in the same and grand style of Handel. The allegro which follows, beginning in a minor and ending in the major is interesting. We may have the thinking of the mind on the mountains, and anticipate the character of last night who is to take on a new scene a part in the subsequent drama. The introduction of this is most ingenious. It is significant of the last under the same use of hand, becoming effect in one and end. We do not recollect having before heard this in the Philharmonic Concerts and strongly recommend a second performance of it during the present season.

The *Antonia* an arrangement for vocal instruments, of Mozart's *divine* quartet in C, under the first movement being omitted, was in a whole well performed. The tempo more certainly taken rather too slow, and further retarding would have resulted a more perfect, the same parts were before having played it together. We were exceedingly pleased in this to young Cooke who sustained very manly being in his performance of the slow part. His recital in several passages was admirable. That he was very nervous certainly perceived and we wonder for it was his first appearance as a responsible a student before an entire audience. In its present form, the piece resembles in a very abrupt manner with the manner. A single chord that of a with a major third for instance of four bars duration, two chords and two dimensions, would suffice as an introduction.

The quartet of Beethoven in C was extremely well performed, and met with much applause. When given up late in the evening the allegro in C, however in it, seems a little too long and might advantageously be abridged. Mr. Nator has acquired great success during his stay in Paris and is now a very first rate player.

The vocal portion of the present concert caused the disappointment of the manager to perceive in selecting this department. But he there he in these good and in two from one extreme to another. Sometimes we have nothing but French and Italian, even the pieces though an excellent in character are very too much of a kind. When a local has been performed the French and Italian should be heard. In the start we do not know that of the in a *Maria Antonia*, but of *Antonia* and *Pamela* of *Pier* and *Antonia*. We would add *Romero* but that he perhaps is completely monopolized by the modern music in which his name had as well as good has been heard in them during the last dozen years.

The song from *Korymbos*, "Viva in the, abundant in treasure, and the slow movements in the second scene from the same opera, "Pier and Antonia," is one of the most

exquisite vocal compositions that the present age has produced. He who can listen to it without emotion may rest assured that no true phrenologist will be able to discover in his cranium the bump of music. The recitative and aria from Hummel's opera excited great interest, for little of this composer's vocal music is known, and he was an auditor. The recitative, accompanied, is energetic and has some striking modulations. The larynx of the aria exactly suits Madame Stockhausen, who sang it with great taste: it is indeed a very sweet and expressive melody, but for the subsequent allegro, a bravura, she wants more power. The duet of Spohr exhibits him again in a most favourable point of view, and though by no means an easy composition, either to sing or accompany, unless well known, full justice was done it by all parties. This fourth was the best occasion we have had during the present season.

ROYAL ACADEMY OF MUSIC.

THE performance of ancient sacred music in March, at the house of the Academy, before the subscribers and friends to the institution, was, we conclude, almost as preparatory to a concert, selected chiefly from the same class of compositions given at the Hanover-square rooms on Saturday morning, the 3d of last month, which, in spite of a chilling east wind, and a thermometer only three or four degrees above freezing point, collected an audience of at least six hundred persons. The following pieces were performed—

PART I.		
Symphony (M.B.)		Mozart.
Chor. Behold the Lamb of God. Song. He was despised. Miss Potters. (African.)		Handel.
Chor. Incantation and Air, No. 7)		Mozart.
Concerto, Piano-forte, Miss North.		Mozart.
Rec. There were shepherds. Chor. Glory to God. Air. Rejoice greatly. (Miss Childs.) (African.)		Handel.
Chor. Cum Sancto Spiritu. (Miss, No. 7)		Mozart.
PART II.		
Grand Concerto, No. 1)		Handel.
Chor. Requiem eternum		Mozart.
Solo, Oboe, (M.B.) (O. Casko)		Cassini.
Rec. My cup is full. Air. Shall I in Mamre's fertile plain. (K. Begum.) (Indian.)		Handel.
Quart. Recordare (Miss Childs and Potters, and Messrs. Brian and Begum.) (Requiem.)		Mozart.
Autism, (composed for the Coronation.) I was glad		Attwood.

We only arrived in time to hear Miss Childs's air, which, on a first attempt, was executed well, though this young lady is by no means at her ease in Handel's music and her shake—a grace which English custom renders indispensable in sacred song—is not yet quite perfect. Mr. E. Begum's air from Joshua, betrayed the same want of acquaintance with the style. It is also beyond his compass, for he did not reach the lower o with the ease and firmness that we expected. The "Recordare" was effectively performed, so were the opening of the Requiem and other choruses, all of which did great credit to the steadiness of the pupils, both vocal and instrumental. But the piece for the oboe (not a solo most assuredly) surprised and pleased us most. The composition is of a very respectable order, and the execution fully warrants us in placing Casko, young as he is, at the head of living English oboists. His tone brings to our recollection the late admirable Frederick Grunbach, and in purity and delicacy he excels

any we ever met with in foreign orchestras. The want of a good performer on this instrument has been grievously felt ever since the loss of that clever German, whose death made a chasm in our best bands that has long been perceived and lamented, but is now in a fair way to be filled up to a taster that will leave us nothing to deplore or wish for. The next concert is announced for the 6th of May.

CITY CONCERTS.

THE second series of the concert led by Mr. Dando, closed on Monday the 5th, and the anticipations of pleasure which we expressed in our last Number, were fully borne out both by the selection and performance. "Ane cannot expect to carry about the sand-martlet at his tail," says honest Bessie Nicoll Jarvis, so we cannot expect everywhere to hear the Philharmonic orchestra, or Miss Paton's voice, but we were delighted with a bill of fare that, we repeat it, made us blush for concerts of higher pretensions, and heard a performance which, if it did not approach the force and precision of the Philharmonic or the Ancient, was highly creditable to a band where the amateurs were at least as numerous as the professors. But let the programme speak for itself.

PART I.

1. Concerto, The Nuptial, arranged with wind instruments	Cassini.
2. Quartet, "Lacrymans," from the Requiem	Mozart.
3. Haritation and Air, "The Trumpet shall sound"	Handel.
4. Offertorium, "Aime Virgo"	Handel.
5. Air, "Gentle Air"	Handel.
6. Air, "From mighty Kings"	Handel.
7. Quartet, "Dona Nobis," from Mass No. 7,	Mozart.
8. Overture, Joseph	Mozart.

PART II.

9. Symphony in A. No. 9)	Berthold.
10. Ballad, Mary and Yemina	Attwood.
11. Duet, Violin and Piano-forte, not performed on account of the illness of Spangolotti *	
12. Ballad, "We met"	Berthold.
13. Fantasia, Flute	Nicholson.
14. Trio, "Gipsies"	Martins.
15. Overture, Les Deux Jouvines	Cassini.

Of the above, No. 4 had never been before performed in this country, and Nos. 10 and 12 were also novelties. Hummel's great reputation will not be augmented by his Offertorium. It is a good composition, but so free from possessing any characteristic traits, that it might suit just as well as an *Arie ou coro* at a comic opera. There are several florid passages in it which Miss Betts executed very credibly.

No. 10 is one of those elegant ballads, free alike from pretension or commonplaces, from vulgarity or overstraining effects, which seem to flow from Mr. Attwood's pen as gently and as spontaneously as the rivulet leaves its spring. Master Philip was singing it, in a very promising élève of the Royal Academy.

No. 12, a pretty ballad, and which neither is, nor pretends to be, anything more, was more than prettily sung by Miss H. Cawse. We are glad to observe that this

* A Sunday paper, and one which applies itself regularly to musical criticism, was warm in its praise of the performance of Weigert and Spangolotti in this piece, which we, who were at the concert, knew was excellent!

young lady is making no such progress in the public favour, by means of her own talents and efforts.

Having dismissed the absolute novelties of the night, we turn with great pleasure to an old friend with a new face, Corbello Nativio Concerto. The arrangements of this exquisite specimen of the old school for a complete modern orchestra, does the highest credit to the arranger whom we understand to be Mr. Dando, the leader of the concert. He has evidently studied the scores of Haydn, Mozart, and Beethoven, and not studied them in vain. If this is the first of his labours in this line, we heartily hope it will not be his last: there is a wide field before him, and we trust he will persevere.

THE ORATORIOS.

Even as they began, "stable, fast, and unapproachable." For the latter we are sincerely sorry. Mr. Hayes is an industrious, humane, and worthy man, and we regret that he has misapprehended his strength and undertaken to perform the part of Atlas in a tottering world, or rather that of the Grecian Athleta, who was crushed under the yoke he vainly endeavoured to support. The third act-balls drew little notice, and hardly more applause. The act of Dr. Regens, with the bound extravagance of the Italian Opera buffa, were at length called in: they found ample employment for the "most sweet voices" of the girls, but did not fill the benches.

While our last article was in the press, a curious scene took place in the green-room, and no censure is spared to the orchestra. A fair vocalist whose talents were more above mediocrity and whose report stated to have been improving two years in Italy, at once for the cultivation of those talents, and the benefit of her health, was advertised to make her returning career to an English audience on the 25th of March. The evening came and so did the lady: so far as the green-room, but her appearance there was in no "questionable a shape" that the indignant manager, starting to advance the pie of modern indignation which, when it is much heated, has often spread its charitable cloak over similar perfections, promptly informed the audience that "Miss C. was not in a fit state to appear before them." The new arrangements, which the goodness of Miss C. rendered necessary gave Mrs. Ashmun an opportunity of proving the correctness of the opinion we expressed last month of her steady workman. A song by Hummel, and another more one was handed to her to sing, a gross ruse, and she acquitted herself in a way which showed her to be quite trustworthy of commonplace music at first sight. The first part in the quartet "Over the dark blue waters," from *Derren* was undertaken by Miss Faxon: and the song "Aria" from the same opera, was given to Miss Somerville (a very promising debutante in the by through from a bad school), whose performance of it was rewarded by no success.

Two juvenile instrumentalists of great merit, and still greater promise have appeared at these Concerts. Master Cooper a pupil of Spangstedt, on the violin, and Miss Dorell on the piano-forte.

We decided last time to leave to the manager that the executive of the theatre gave him the free use of the house the performers both vocal and instrumental, with one exception, their gratuitous maintenance, and the Lord Chamberlain (we presume at least) an unbought home

for an extra night on the Wednesday in Passion week.—(Query? what will the Prince of London say to this?)—The single exception was the most valuable of his vassals. Now we consider that in the engagements between manager and performer, the one contracts for and the other sells, a certain marketable quantity of talent and execution at a certain price: and that when the contract has been fulfilled by both parties, neither is under the slightest obligation to the other. The manager would not engage any one at a price he did not expect to be a gainer and, if disappointed, he has no claim on the performer, whatever he may have on the generosity of those engaged, to assist him out of any difficulty he may have got into. But we cannot help thinking that there were circumstances on the present occasion which called on the lady in question to place her name first and highest on the list of those who came to the manager's assistance. All the other singers, the chorists, and the instrumental performers, "dramatis et alii," sacrifice one night of their prerogative theatrical and musical Nationalism, the Passion Week, and come forward. One name alone is wanting—what that one is our readers will easily conjecture: we regret its absence too much to dwell on it.

In closing our remarks on these unfortunate performers, it is but justice to the manager to add, that unlike one of his predecessors, he has paid his engagements in full.

Foreign Musical Report.

VIENNA.

Beethoven. Mr. T. Haslinger who has purchased the manuscript remains of Beethoven, has placed them in the hands of M. von Seyfried, who is now employed in selecting for the press. We are thus enabled to announce, for the gratification of the numerous admirers of the immortal master that this important and laborious undertaking is in a forward state, and that its completion may be hoped for in the course of the present year.

In this city, where the piano-forte is, perhaps, more generally and successfully cultivated than elsewhere, the difficulty of achieving celebrity on that instrument is proportionate. This has, however, been done by Josephine Eder, a girl of fourteen, who performed at the concert given by young Khayk, in a style which excited universal admiration, and given the best founded hopes of her future eminence.

BERLIN.

Königliche Bühne.—*Normand*, a lyrical drama, composed by Spontini, has been reperformed at this theatre. Sigismund Tognoni and Maria St. Romanus were enthusiastically applauded and the ensemble particularly in the second act was most splendid and effective. In place of the fiery heroine Marie Stiller, a young debutante appeared, and by her beauty and her gentleness of manner, compensated for the want of that superior warmth for which her predecessor was so celebrated. Madlle von Schwaner acted herself to the utmost to rival the former favourite, and in all but physical requisites succeeded. Her execution of a barcarole was brilliant, and called down tumultuous approbation.

A vocal and instrumental concert given last by Misses,

opened with Beecher's emotional symphony. This was followed by a concerto on the violin, by Howe whose style of managing this instrument may be not uniquely compared to that of Mendel Weing as the management of her voice. What he wants to put before his hearers, and captivate, he supplies by a deep sympathy with the subject by the truth and interesting grasp of his expression. Madame Schlegel next took as or by Liszt's after which, Mr. Thompson performed a concerto on the organ, assisted by himself, which constituted the first part of the concert. The late evening Mr. Hinckley proved himself a good composer and an excellent performer and he was greeted with the enthusiastic and well deserved ovation of the audience.

The 14 part began with the ceremony to William F. O'Connell, a paper of honor which exhibiting all the qualifications and dis- tinguishments of a Roman. Next followed a lecture from the same subject, delightfully sustained by Madis van Helgoland. About this time some humorous variations on the value, as well as the use of the subject, after which, a dramatic work from Germany, *Agnes van Helgoland*, was performed by Madis van Helgoland, Mr. Zerkowich, and the choir of the Theatre Royal. O'Connell, who related that he has never in his later works, equalled the *2nd* of the great, nevertheless, added that the present act of the opera, *Agnes van Helgoland*, is superior to anything in the present production. The music performed on the present occasion, is not the best in this art, but it was received in a style to cut down the plaudits of all present. The concert concluded with the entrance to the new opera, *Madis*, which was short- ly given, and created considerable curiosity for hearing the same work.

PLANKTON

La Maitre de Paris has been produced here. The service was called for a second time, and the whole performance obtained—on every point—the most decided success. Later performed *Monsieur—Madame Topsy-turvy*, *Lesbo*, and *Master Hanger in Cloth*. All three were repeated to some extent at the conclusion of the piece, and after the comedians had united their efforts in three new sketches, the audience were suffered to leave.

A good medical history and physical examination are essential. The management has been based on these findings have determined a treatment as in respect of a total division of the bulla. The case of 20119 has achieved a return to the corpus epididymique and hopes are indulged of bringing the managers to order.

TABLE 1

The celebrated Madame Menzies Foster has been engaged by the committee with a view of all the lovers of the art. She will first appear at the *Parade*, in the *Market of Goods*—then at *San Carlo* in *Sonnettes*—again at *Elle Parle* or *Le Monde de Figure*—and in *Orfio* at the *Grand Theatre*.

MILAN

Five of the best—David, Emma, & Amanda, Le Susan Loden, and Fanny; Fathema, with, love and faith, Ummama there, by Signer Cost, opened the Company. The Fathema proved the most successful of these productions—it is, however, liable to the charge of immorality. Emma Loden, David, & Fanny, who in

loured two years at the protecting his spare *Shaves de Shaves*, had the satisfaction to find a letter a confirmation which must needs be going to its door: when we consider that *Islands Nations*, and *Tamirum* was on it. The company's name has been thought worthy of improvement by other names, who pointed that the renowned *Hemmerdahl* was now in hand, orthographic *Koch* was *Born*.

James Farrell, passing through Wien, Kansas, made a short stop at that city and on visiting one of his old friends, was informed that Nelson was lodged in the water house. He immediately went to the carpenter's room and introduced his request, drawing on the custom of the Florida, Wisconsin &c. Nelson in much confusion at this unexpected visit answered that he was really a stranger —

Tree "received the elegant invitation," you begin, where others flock."

Measurement

The celebrated singer, Louis Marchesi, died a short time since, aged 64, at Milan, his native place. As the particulars of his life are but little known, we give the following brief notice of them. Louis Marchesi was born in 1755 and was the son of a horn player attached to the court at Modena. An early aptitude for music such as is remarked in all who are destined to a dazzling reputation, was manifest in the young Marchesi. His father had confined his musical education to one of the male soprano of that day who, struck with the beauty of his pupil's voice, induced him to devote its preservation to the music to which he himself was attached. The boy studied, and after having studied carefully under Fausto he was admitted among the chorists of the Milan cathedral choir, for several years he sang the most costly and difficult singing exercises which attended to have been at grand festivals. In 1759 the king of Sardinia, a great musical amateur, engaged the young soprano for the service of his chapel but that promise dying ten years later Marchesi returned to Milan, where he made his debut as female chorist, at the *Festa Federale* where several stanzas were performed after the fashion of the great theatre. In the following year he appeared as Falstoo with great success, in the *Conte e Fanciulla di Mantova* in the *Figli dell' Amore* and in the *Fiera di Bassa*. From this time Marchesi was thought the best singer in Europe and was in great request among the managing genera. He was successively engaged in Lyons, Berlin, Petersburg, London, and the principal cities of Europe, but he rarely sang with collaborators except in the same works. The greater part of the acts which he established by his singing, became popular, and the prodigious talent which he displayed in the *Fanciulla di Mantova* at Paris and *Mein Herr von Arville* is still the subject of extraordinary praise. In the spring of 1803 he quitted the boards in the fifth year of his age, and till his death he lived in retirement, such as a noble use of his fortune might he had acquired. Music was still his great occupation and delight, and young singers found in him a master almost ready to give the most valuable lessons from his long experience, to the aspirant in his art.

VIENNA

Madame Patti has earned the enthusiasm of the public to its utmost height by her performance of the *Norm of Flandre*. The almost stormy, the rapt for her on the stage, and the waving of handkerchiefs, all contributed to the triumph of the celebrated singer.

FLORENCE

At the *Alteve* theatre a young tenor, named Pignotti, recently appeared in Mercadante's opera *La Donna Carota*, and was decidedly successful.

ROME

In the *Teatro Felli* the young and talented prima donna, Alcega da Massera, has commenced a palpable breach of the paper's peace by the execution of her leading character—the two beauties of her race and the consummate skill displayed by her in *Lucrèce*—a *Lucrèce* di *Verdi*. The hearts and hearts of many persons, reverend, teaching their spiritual functions, are in a state of insupportable confusion; and, on the attraction of this young and lovely voice, we have doubt we think it would be admissible to banish her from the papal dominions, that her beauty may shine and her

"Heart made who further was
Than that her name of the heart."

L'Orfoglio di Carro composed by Maestro Luigi Ricci was received here with considerable applause, at the *Teatro Felli*, as were also *Paride e Strato* with *Goffredo* and *Impero*, a *Regina di Castiglia*. *Messieurs* *Amato* *Lucare* and *Luigi Fatti* have been applauded to the echo, and executed in public with voices, which are very powerful and not precisely true measure of the fair *Fiori* in song.

"No longer under the delusion
That of never was, judge of our power."

whereas the fact—the unimproving fact—that, notwithstanding the general proposition in her favour, she has absolutely failed as an actress character than her singing.

The *Tribunale di Cassazione* has been taught that it partakes not of the paper's infidelity. This said tribunal had decided that a singer in the event of independence, was not entitled to his salary during the suspension of his services, consequent on such independence. The working press, with simultaneous and energetic harmony, raised their voices against this decree and appealed to the *Tribunale della Santa Rota*. Here two learned judges much more to their mind, and a decree was issued, confirming the old custom of paying a singer, whether he could sing or not. [Among ourselves, where the question often regards rather the will than the use of certain high-spirited persons, this piece of Roman jurisprudence would go far to weakening the general health of the two bodies—a recommendation must demands to be observed. Henceforward, on any emergency would be eternally appealed to "in consequence of the custom and usage independent" of—but we have no space for comment.]

VENICE

The public at *La Fenice* are divided into two parties—one for *Messieurs* *Caradot*, the other for *Messieurs* *Giani*—and carry their partialities to an extreme length in the theatre. This is the worst of the disorder since during the performance of *Messa di Brindisi* a new opera, by the French *Alteve* *M. Giani*. It must be acknowledged that a great deal of vigour is put forth by the friends of the two ladies and paragraphs, maintaining the general situation, are inserted by them in the journal favourable to the views of the respective parties.

* By which the *Fiori* were her words, in which the original and magnificent word "unimproving" was replaced, will give some notion of these paragraphs—(Editor.)

BOLOGNA

A comic opera by *Messa*, a young Neapolitan composer, has met with great success at the *Teatro Comunale*. It is entitled *La Spina di Icaro*, and is marked by much originality as regards both the poetry and music, especially in the humorous parts. To the success of this amusing production, *Messieurs* *Giani* *Giani* contributed not a little. Her acting and singing are every way deserving of the enthusiastic plaudits which she drew from the Bolognese.

Fiori, during the autumn played here in *Medea*, *Amazzone*, and *Tamara*, which operas were directed by *Rossi* himself. Still her admirers in this city, are rather less numerous than in other places where she has been heard. The *Corriere del Secolo*, an one of the Italian journals calls her here, on the lake of Como, a villa, in front of which a red flag waves when the songstress is "at home," or *visibile*. The *Milan Journal*, commencing her arrival in Verona, states that several companies would wish to meet her. She gave great delight during the rehearsal at the last mentioned city by her performance in *Orfeo*, though even there she found an opponent who of the house. It is said that, in the year 1820, she had visited no less than 100,000 houses. During the rehearsal, *Fiori* was engaged by ten gentlemen of Verona, to sing at their houses, for which she received 1200 Neapolitan ducats. She is said to have withdrawn from her engagement in London this spring, in order to avoid all relations with *Calder*. (The one sentence ought to come since we have been the state of musical judgment and criticism in at present in Italy.)

La Fanciulla, a new opera by *Cappellotti*, has been performed with success, though the libretto is wretchedly poor.

PALERMO

Teatro Caricini.—At this theatre an opera, by the late singer, *Caricini* *Caricini* was given some months ago, of which the Bolognese *Journal* says, that "The opera by *Caricini* *Caricini* is now beginning to please, and a new production by this producer must be shortly expected. These persons speak differently of this work, not even dignifying it with the title of opera. He is worthy of *Caricini* as a composer great or small has not failed to be disappointed, and gave great delight in a piece composed by *Messa* *Caricini* *Caricini* which was performed among many other places in *Rossini's* *Donna e Follia*.

MODENA

Messieurs *Fiori* sang here with great applause previously to her departure. A *Signor* *Giani*, gentleman of rank, has produced a most successful opera, called *Esra*, and received a splendid ring set with brilliants, as a mark of court patronage.

LUCCA

Both the new operas, *Francesca di Rimini*, by *Signor* *Messieurs* *Giani*, and *Raffaello di Messina*, by *Signor* *Fiori*, have here been produced with great effect. The latter obtained equal applause at Florence.

WARSAW

Mr. Fiori has been presented with a splendid gold staff-bow, by the Emperor of Russia, in testimony of his improved mastery & generous appreciation of a choral-piece, composed by that gentleman on the occasion of the coronation.

Il Pirata is the work of a young composer named BEL-
LINI. The story is from MATURIN's tragedy of *Bertram*,
the characters being thus allotted:—

<i>Ernest</i> , Duke of Caluso	Sig. DANIELLI.
<i>Imogene</i> , his wife	Mad. M. LALANDE.
<i>Gualtiero</i> , Count of Montalto, Chief of the Pirates	Sig. SARTORI.
<i>Isella</i> , Companion of <i>Gualtiero</i>	Sig. DEWILLI.
<i>Goffredo</i> , a Hermit	Sig. DI ANGELI.
<i>Adèle</i> , Attendant on <i>Imogene</i>	Mad. CASTELL.

The Scene is in Sicily. The time about the thirteenth century.

Gualtiero and *Imogene* are mutually attached, but
during the outlawry of her first love, she marries *Ernest*.
The noble Pirate is wrecked near the castle of the Duke,
and here commences the action of the drama. *Gualtiero*
and *Imogene* meet, and the latter, after the usual prudent

effort, finds that she cannot conceal her passion for him.
The Duke, unperceived, is witness to the favourable recep-
tion given to his rival. The two fight, the husband is
slain, *Gualtiero* surrenders himself to the Duke's fol-
lowers, who, of course, do not fail to condemn him. He is
led to execution, *Imogene* becomes distracted, flies off the
stage, and the curtain falls.

Such a story as this, there being no episode or underplot,
gives no scope to a composer, all must be in nearly the
same strain—and monotonous the consequences, as a matter of
course. The style is, on the whole, that which in Italy pre-
vails universally—Rossini's, but *Bellini* does now and
then make attempts to release himself from the fetters
which fashion has forged and indolence riveted. These
efforts are successful in two choruses*, and particularly so in
the air, "Ah! non fia sempre odiato," which we here insert.

ARIA.

ALLEGRO

Ah! non fia sem- pre o- dia - - - to La

Non me - pro - ria, io spe - - - ro, So fia spe - ta - to e fe - - ro, Fui

even tu ra - to an oor h, par - se - ra la tom - ba Al -

* One of which is published in an arranged form in our January Number.

le pio to se gen - - - ti De' lun - ghi miei tor - men ti, Del

mo - tra - di - to a - mo re Par - le - rà del - - mio tra - - di - to - a

mo - re par - le - rà - - - del - - mio tra - - di - to a - mor.

colla parte *in tempo* *rall. colla parte.* *colla parte.*

In this he certainly has been more original than any of the Italian contemporaries of the great Idoli have proved. Indeed, most of these imitators take no trouble to conceal their subserviency, and think it a glory to follow in the train of a superior.

We are inclined to believe that the choruses in this opera have considerable merit, but on the first night—and we have not been a second time—they might as well have been left out altogether, so far as the singers were concerned, for hardly a note of them was given, except by the orchestra. *Il Pirata* is, happily, short, the second act particularly, otherwise it would hang heavily indeed on the auditor who should have the patience to sit it

out. As it is, we shall probably be deterred from again visiting the theatre when it is performed. Before, however, quitting the subject, let us do justice to Signor Donzelli by acknowledging how much his exertions tended to save the opera from being ten times more tedious than it really proved. If he had a little more light and shade,—if he would but indulge us now and then with a piano, we should thank him the most delightful Italian tenor that has for many years past visited this country.

Of the overture it is only necessary to say, that it is in the weakest manner of the most feeble orchestral compositions that the modern Italian school has produced.

MEMOIR OF HENRY HARRINGTON, M.D.

THE list of those dilettanti who have distinguished themselves as composers is very scanty, our biographical sketches, though now amounting to upwards of eighty in number, include only two unprofessional musicians who have acquired any reputation by their works, and very few indeed of this class remain to be noticed among them, however the subject of the following sketch stands very prominently, and is strictly entitled to a place in our pages.

THE name of HARRINGTON* is well known to all who are acquainted with British literature, in consequence of the many celebrated men who have borne this appellation. It may be, therefore, not altogether uninteresting to transcribe the following short account, which was drawn up by a friend, and perhaps submitted to the inspection of him of whom a few recollections are thus recorded.

This highly-gifted gentleman was the descendant of an ancient and illustrious family not more distinguished by the smiles of fortune, than by superior intellectual possessions, an interesting account of which may be found in a publication of his in 1768, in four volumes, entitled *Niger Antiquæ*, being a collection of letters written by his ancestors and their correspondents, in the reigns of the seventh and eighth Henries, Mary, Elizabeth, Edward VI., James I., and Charles I.

Sir John Harrington, K. B., a poet and a wit, and the translator of Ariosto's *Orlando Furioso*, from whom Dr. Harrington more immediately descended, was the son of Mr. Harrington, who married a natural daughter of Henry VIII., the king giving her, as a dowry, the forfeited church-lands of Kelston, Catharine, part of Bath-Emson, and Corston, and he afterwards became a great favourite of Queen Elizabeth, who stood godmother to his eldest son, Sir John.

James Harrington, another ancestor of Dr. Harrington, rendered himself conspicuous in the political world during and after the contest between Charles I. and the parliament, and more particularly so by his justly-celebrated *Oceana*, which is inserted in the preface to *Niger Antiquæ*†.

* This Memoir is extracted from the first volume of a useful and interesting publication, the *Antient Biography*, but abridged, and several alterations have been made, chiefly of a verbal kind.—(Editor of H.)

† There is yet another distinguished member of this family,—but omitted in the biography whence we have extracted the present Memoir—John Harrington of Wadhams College, who must have been a superior mathematician, with probably a strong turn for music, if we may venture to judge from the following letter published in *Niger Antiquæ*, addressed, in 1675, to Mr. Sir Isaac Newton, in which the author minutely discusses an important application of the famous theorem of Pythagoras. The reply to this, printed in the same work, we also insert: it will be read with deep interest by all who are enabled to enter into the subject, and have not before met with this important document.

“ Sir,

“ At your request I have sent you my scheme of the harmonic ratios, adapted to the Pythagorean proposition, which seems better to express the modern improvements, as the ancients were not acquainted with the unequalled division, which appears strange. Ptolemy’s Helicon does not express these intervals, so essential to the modern system: nor does the scheme of four triangles, or three, express them, so clearly as the squares of the proposition.

“ What I was mentioning concerning the similitude of ratios is omitted. JUNE, 1680.

Indeed genius seems to have been the inheritance of this family, and the world will certainly allow that it descended

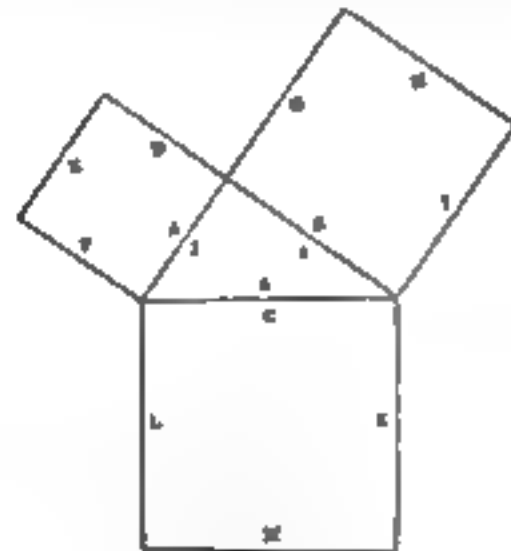
into the sacred architecture, was my amusement at my leisure hours, but am not master enough to say much on these curious subjects. The given ratios in the dimensions of Noah’s Ark being 300, 50, and 20, do certainly fall in with what I observed, the reduction to their lowest terms comes out 6 to 1, which produces the quadruple unequalled ratios, and 5 to 3 = the reverse of 6 to 3, which is one of the ratios resulting from the division of the unequalled ratio, the extremes are as 10 to 1, which produces, by reduction, 5 to 1, the other ratio produced by the division of the unequalled ratio. Thus are produced the four prime harmonic ratios, exclusive of the duplicate or triple ratio. I have suspected that the other most general established architectural ratios owe their beauty to their approximation to the harmonic ratios, and that the several forms of members are more or less agreeable to the eye, as they suggest the ideas of figures composed of such ratios.

“ I trouble to suggest my crude notions to your judgment, but have the assurance of your own desire and kind protest of assistance to rectify my errors.

“ I am sensible these matters have been touched upon before, but my attempts were to reduce matters to some further certainty as to the simplicity and origin of the pleasures affecting our different senses, and try by comparison of those pleasures which affect one sense, from objects whose principles are known, as the ratios of sound, if other affections, agreeable to other of our senses, were owing to similar causes. You will pardon my presumption, as I am sensible neither my years nor my learning permit me to speak with propriety here; but as you signified your pleasure of knowing what I was about, have thus ventured to communicate my undigested sentiments, and am, Sir, Your obedient servant,

“ Wadhams College, Aug 22, 1682.”

“ JOHN HARRINGTON.”



DEMONSTRATION.

$$ELMO : EMN = 30 : 50 \text{ (3 to 5)}$$

$$ELM : EMN = 10 : 20 \text{ (1 to 2)}$$

$$EM : EN = 3 : 5 \text{ (3 to 5)}$$

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by persons distinguished for shrewdness and persevering application. He was fond of the mechanical arts, and showed much ingenuity in the construction of several mathematical instruments. He was also well acquainted with astronomy, but his favourite study and amusement was music, and, though self-taught, was soon well known, not only for the originality and sweetness of his compositions, but also for his superior taste and execution on the flute. He performed on the harpsichord but only for the purpose of aiding him in his compositions.

Dr. William Hayes, professor of music to the University of Oxford, founded a club of "gentlemen musicians," none of whom was permitted to perform unless he could play and sing at sight. Dr. Harrington early became one of the chief ornaments of this society, and often mentioned with pleasure the gratification it afforded him, and also the satisfaction he derived from the intimacy with the learned and ingenious Dr. Hayes, which followed his admission into the club, and continued to the end of the professor's life.

To Dr. Harrington the *Harmonic Society* of Bath owed its birth, the object of which was the performance of glees, catches, &c. The number of subscribers was great, but the members were, nevertheless, select, none but gentlemen of character being ever balloted for. It soon became

the best thing of the kind in England, and boasted of having on its list the Prince of Wales and Duke of York, who were regular attendants while in Bath, together with many of the first nobility in the kingdom. Dr. Harrington contributed much to the harmony of this society by his own compositions, and enjoyed the satisfaction of hearing them performed in the best possible manner. This society met every Friday during the winter and spring months, each member having had the privilege of bringing a friend. Supper being over, and "Non nobis Domine" being sung, the first toast a ways was, "Dr. Harrington, the founder of the Harmonic Society."

A few years before his death, he was selected to fill the office of Mayor of Bath, the duties of which station he executed with talent and dignity.

In his compositions Dr. Harrington is distinguished for originality, correct harmony, and tenderness. He was remarkably successful in some humorous productions; "Ola Thomas Day," and "The Alderman's Thumb," for instance. But his part songs and glees are most contributory to his musical reputation. Of the former, the annexed lovely composition, little known to the present generation, richly deserves to be snatched from that oblivion which seems to threaten much of our best English music of the last century, and to be again brought into notice.

Duet,

THE EGYPTIAN LOVE SONG,

COMPOSED BY HENRY HARRINGTON, M.D.

THE WORDS TRANSLATED FROM AN ORIENTAL KEHAY.

(The small notes now added, are to be used as an Accompaniment.)

AMOROUS.

Sweet doth blush the rosy morn - - ing, Sweet doth beam the

Sweet doth blush the rosy morn - - - ing, Sweet doth beam the

glist'n-ing dew; Sweet - er still - - the day a - - dorn - - ing, Thy dear smiles trans -

glist'n-ing dew, Sweet-er still the day a - - dorn - ing, Thy dear smiles trans -

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port my view Midst the blos - - som's fra - grance flow - - ing,

port my view. Midst the blos - - som's fra - grance flow - - ing.

Why de - lights the ha - - n'd hue? Sweet - er breaths thy - self be slow - - ing

Why delights the ha - - n'd hue? Sweet-er breaths thy - self be - slow - - ing

One kind kiss on me! on me! One kind kiss on me!

One kind kiss on me! on me! One kind kiss on me!

His catch,—or rather round,—“How great is the pleasure,” is known to all unprejudiced admirers of what is beautiful in the art. In 1797 a volume of glees, performed at the Bath Harmonic Society, was published, among which are some that deserve more general notice than they have yet obtained.*

* The beautiful duet, “How sweet in the Woodlands,” has been ascribed to Dr. Harrington. The world may, perhaps, be indebted to him for this composition, but the fact is not stated on the best authority. (*Editor of H.*)

As a medical character he was highly respected, he practised at Bath with advantage to himself and to the public. His disposition was humane and benevolent, and procured for him the love and respect of all ranks. He attained unusual longevity, and died, or rather passed away to a better world,—in which he was a firm believer,—on the 15th of January, 1816. A table in the Abbey Church, Bath, marks the spot where his remains are deposited.

ADDENDUM ON WAFLES*

Wageningen, February 17th 1968.

I have requested your names and desired party affiliation from your letter to Paris. You should display on the sign of the chapter you are in. I am happy to find that you are not so bad in such programs, when you are still members of your chapters and chapters.

What shall I say to you of the extreme truthfulness of
Harris. It is a thing for very thoughtful persons that you
discuss language and associated truths in the way of
the prodigy. I assure you that during my lifetime what
I have seen in Negroes I have never seen in themselves as
a separate race, that the truth of those who improve
there is too indifferent and that by persons who care for
them are not just men. But I think have the most
faith, and anticipation that a little more that they
have more natural truth than the white. When their nature
shall emerge they would be among the first men in
America as in that other things but for they have no
great living ideas and even good individuals with which
there are others living in you. I would have known that the
freedom of imagination made the government above that
divided through it. The Negroes have that free fall of
which are right and is by the important part of the
structure began with the department and by those of
the future and of a national character and people. The
future is not in the present reputation of various migration
and migration? And to the man affected the person and
by some young language who come to you that is
great truth that for the last years further what the
language given by the nature of the people when they go
to a land to say in the future the best of the countries
of the world is not one of the migration to the
United States is a great matter the people that they
having been raised and led and have a new
future in the flow of things when they begin to have their
future in mind. As we however will be persecuted
in the past of which I am about to speak.

The Survey is the first in a series of photographs which the Smithsonian has pledged to send other regions of all the tropical countries in the Western Hemisphere. But the Smithsonian Survey is being distributed to the public at a time of "hot" news reports the last of the war has been declared and the United States is making plans for the people of the neighborhood.

I don't see anything in the evidence presented in the indictment as to how much she was in the hotel room, whether that is necessary to prove a witness taking the stand, even if they are going to offer some testimony and there is a lot more testimony in the case. It would be impossible to say a small amount. There is no doubt of the purpose of the evidence and the fact that the evidence is not sufficient to prove the case.

The modern day computers are the central device England and Russia. There you have the greatest nations in Europe. The first computer according to the Russians is very superior in England the first of computers understanding what means that in England of computers and means that is greatly. There are in Paris people of the first technology of computing here. The great book, England and the world are the most prominent who have in profound knowledge of their art. The system I have observed is that of the first book, the in Russia is in the

* In a letter to Dr. Felt, editor of the *Amey Church* from a young French student.

reporting them with the great stress. There is here a young woman, who says to Taylor to improve himself. Finding that he knew more about things when more in contact with the progress of his art, young Wood & Taylor himself, a young teacher in vocationism and English to support the old masters. But he himself is not so much interested in the

As part of the investigation I sought to determine what
 there is available to the public. But on
 the question of a literary fund, and quite particularly
 on the matter of the public ownership of the copyright
 laws, I have not found a single writer, but I
 have found the law.

I stated that also, that former employees of the Castro government have to supply specific, protected property of value, but this would not proceed with the understanding of what I have spoken, and the advantages in question were turned out of focus.

[illegible]

The purpose was not to suggest any limitation on what of great value, possessing a superb body and a good mind, exemplified in courage and an open and an earnest spirit and benevolence, who in the past. This is, however, a very dry and dead, who without having the strong passion for spring. The purpose of this paper was not to suggest any limitation on what of great value, possessing a superb body and a good mind, exemplified in courage and an open and an earnest spirit and benevolence, who in the past. This is, however, a very dry and dead, who without having the strong passion for spring. The purpose of this paper was not to suggest any limitation on what of great value, possessing a superb body and a good mind, exemplified in courage and an open and an earnest spirit and benevolence, who in the past. This is, however, a very dry and dead, who without having the strong passion for spring.

I have no hopes under the direction of Pears, because of some 50% peroxide. The only good measurements are the double beam, the transmission, and the largest wavelength. As to the results, they are never found a second which is very well and can apply to all the two quadrants.

[illegible]

duces), that he may commit us back to the gods. Basso, contrabasso, two harpers, accompanists—there are forty voices of you in the country. A friend of mine named Howard's a young German painter, has just produced at San Carlo a grand opera (*I Partigiani in Italia*) which was not very well received, notwithstanding all that has been said about it. The price of his work has not rising to nothing, but the success of a performance—and though his opera is well applauded in nearly the hungry hands of whom I have been speaking. I have engaged to write for the *Festa*, and though the feast day is distant, I was already to feel them at my heels.

The house of the *Alcorno* C— is the only one where music is performed regularly on Sunday evenings. The palace is charming, especially the garden. The interior presents a museum, he takes a museum. They are both pieces of furniture have an excellent style and much taste. There are several statues in their father's house all the most distinguished foreigners, and the lady within and Naples without having well paid for their reception by purchasing some cups of a great master which Pope I calls them as original, but in imitation of a famous vase and decoration, by which, I believe, he has a masterpiece.

There is also a delightful, named *Cherubino* *Illy* *Illy*. He gives musical parties only three or four times during the winter, but at his house you hear Beethoven, Mozart, Haydn, without prejudice to Rossini, with whose *Cherubino* Tell us are well acquainted. In this society there is a *Duo de Lazzari*, who formerly obtained the first pension of the *Conservatoire de France*, and who performs on the violin in a style which does honour to his master. He has also one *Sigismondo* *Mari*, a dilettante of great power in the piano. This instrument, which was unknown here till within the last twenty years, (she spent only one hour,) is now much cultivated among the young Neapolitans, some of whom are not without talent. There are numerous musical parties in the private houses—two out of five or six are given in the neighbourhood. The professors whom talents are particularly noticed are—Benedict for the piano, (bass) and Kyriacos for the violoncello. Quarta and Pisto for the violin, Sebastian for the cello, and Neri for the flute.

With regard to the military bands, they are numerous, well organized, and are much better than our own. They are usually composed of some brass instruments, a flute, a bassoon, for cello, two horn trumpets in a band, of two others in a band, of one horn, two bassoons, five or six timpani, and three ophicleides. These bands perform in front of the Royal Palace at noon, and in the evening at the *San Marco*, many pieces very well arranged. The holidays and therefore these concerts take place on the public grounds, the *Fallo* *Stato*. This is the *Benedict* in *Grand* of Naples, were the situation on the sea shore, which is admirable.

I have heard the *Marquise d'Angelo*, the *Arche*, and *Comar* in Egypt, by Pisto. The author succeeds only in some drama and invention—beyond that his acceptance does not extend. I believe *Comar* *di Pisto* is thought his chief quality. His performance is not very good. The circumstance of a debt (house and expenses) is good, as are also a romance and the debt of the expense. I shall have much to say to you concerning Pisto, but of a nature not to be committed to writing.

I say nothing to you of *Belio*—you will know his *Pisto* and his *Belio*, in which there are few passages.

Donato is a young Neapolitan, who has some good ideas in thought, or that he does. He has studied at Ro-

me under *Matt* and *Pisto*, and has besides received instruction from the veteran *Mari*. In his *Esprit de Rome* there is a beautiful ten with not to hand a reputation. The piece is entirely new, the arrangement very dramatic, and the whole effect striking. I have heard many new, dramatic romances, but by this author which are creditable to his taste, but he has a faculty which deserves him. Would you believe that he wrote the instrumental parts of a great opera in less than three hours? But it is the custom here, they labour without remuneration or correction, and I heard on going something to read. (The Saturday last *I Partigiani* *Progrès* (*Le Vainqueur* *Belio*) was performed.) It is one of the most beautiful productions, and contains two beautiful comic parts. The lot of the composer is by no means enviable—he is engaged by *Belio* at five hundred francs per annum, for which salary he has to write three serious and two comic operas. A single successful work of *Pisto* brings more than last season the work.

Two other Neapolitan composers are different, who would gladly give to have their works performed at San Carlo, and some good talents in music, who were by *Le France* and the *Indes* *Naples*, but we receive no further notice. These years are by no means happy to me a foreign square moving to make himself known, but they promise me some proofs of their friendship on the first night of my first piece.

There are two departments of music, which are sufficiently well arranged: 1. *Travellers* (*Chorus*, 161); 2. *Livard* (*Triste*, 177). The latter has written to *Pisto* for your *Triste* *Martino* which he proposes to have translated into Italian, but the circumstances are so tedious that he has not accepted it. You would oblige him could you forward a copy by a safe and cheap conveyance.

Lazzari has been the delight of society here, and has given a very brilliant and profitable concert at San Carlo.

Donato is engaged on an opera called *The Deluge*, which will be fully appropriate after last decade of continued rain. Yet we must not be upset towards this beautiful climate. In the intervals of clouds, snow, and rain, we have had some dry days, such as you will not enjoy in the month of May.

There is a quantity of gossip, but I leave yourself for it; you did not tell me that my last was too long. However, I ask your pardon for this. Adieu, &c. &c. D—.

MISS MARY BULL.

To the Editors of the Messenger.

SIR,

I have of an letter made of obtaining the information I want, than through the medium of your Journal. Some of your correspondents will, no doubt, be able to inform me respecting an invention which, I have, has lately been produced, somewhere in Germany, of steel lace to be used in churches, instead of bells.

Any particulars respecting this would, at this season, be particularly interesting to me, and, indeed, in the present rage for church-building, the subject may be considered as of considerable importance.

I am making inquiries on the Continent, and the result shall be much at your service.

Yours,

Your very obedient servant,

20, Finsbury Square, 22nd May, 1835.

A. GILES.

The Swiss Cowherd's Song.

IMITATED FROM THE RANZ DES VACHES,

By MONTGOMERY,

THE MUSIC COMPOSED AND PRESENTED TO THE HARMONICON

By SUSANNAH COLLIER,

(LATE STUDENT IN THE ROYAL ACADEMY OF MUSIC.)

ALLEGRORETTO.

When

shall I re - vi - sit the land of my birth? 'Tis the love - liest land on the

face of the earth! When shall I those scenes of af - fection ex - plore? Our

lapses, our form, combs, Our hamlets, our mountains, White pride of our mountains, the maid I adore O

when shall I stand on the da - sy white throne, In the state of an elm, to the

sound of a river? When

inc. rall. a tempo

and I must needs to quit lowly re-treat. Where all my fond objects of ten-der-ness meet? The

ambo and the heifers that fol-low my call, My fa-ther, my mo-ther, My

pp

sis-ter, my bro-ther, And dear I-su-bel-la, the joy of them all Oh

mes - - - - - cen - - - - - do

when shall I vi-sit the land of my birth? 'Tis the love-liest land on ha

rall.

face of the earth!

a tempo *rall.* *a tempo* *rall.*

ON THE SERPENT, BASS-HORN, AND TROMBONE.

There is not much difference between the serpent and bass-horn, either in point of tone or fingering, but the latter being made of brass, and, owing to the position in which it is played, as well as to the bell-top, is more powerful.

The compass of each is from low *c* to *e* above, viz..



and all the intermediate semi-tones, but the best part for producing a good effect is from



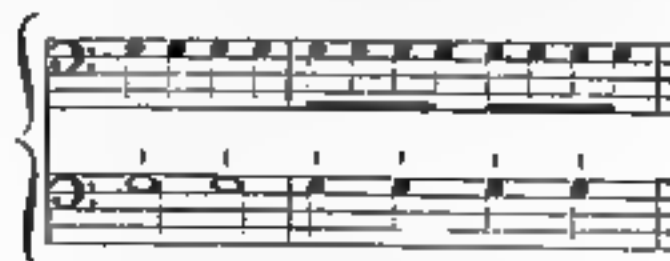
The low *c* is an excellent note, and, when introduced at the close of a slow movement, resembles a fine diapason organ stop. Music may be written for the serpent or bass-horn as far as five flats or five sharps, but not rapid passages. Very difficult basses may be played on these instruments in *c*, *r*, *a* or *b*, such as Corelli's *Trio*, by a good performer, indeed, I have heard a Frenchman play a concerto in a most extraordinary manner on the serpent, but he produced a number of the upper notes by the lips alone, without the aid of any particular fingering, something after the manner of the bugle-horn. In fine sacred music, choruses in particular, these instruments might be used to very great advantage, not in quick or florid passages, but, in conjunction with the double basses, in such phrases as the following:



The *crescendo* has a very fine effect on the serpent or bass-horn, and so has a staccato movement in skilful hands, particularly something after the following, but recollecting, always in *forte* and not *piano* passages.



I would recommend those who write for these instruments to embrace every opportunity of giving them notes to sustain, and when the violoncello plays four crotchets or eight quavers of the same note in a bar, the serpent should have only half that number in quick movements, thus



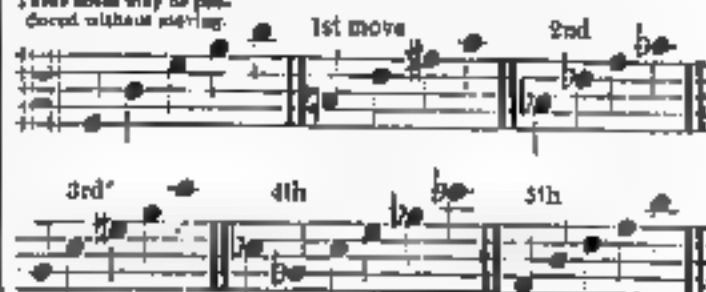
Chromatic passages should be always avoided, except to give some very uncommon fiend-like effect to dramatic music, such as the incantation scene in *Der Freischütz*.

THE TROMBONE.

No orchestra is complete now without three trombones, viz. —an alto, tenor, and bass, but the latter is the one mostly in use, however, I shall give the scale and compass of each for the guidance of young composers.

The *alto*-Trombone stands originally in *e*.

Three notes may be played without moving.



The notes above *c* become the trumpet tone, and should not be introduced.

The *tenor*-Trombone in *c*.

Natural key

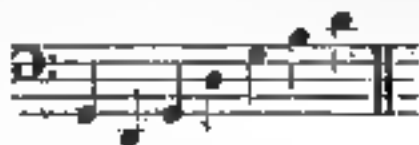


The *bass*-Trombone in *a*. (Military ones are in *e*.)

Natural notes



The student will do well to observe attentively the above scales, which will be a guide to him as to what notes (or series of notes) are best calculated to produce a good effect. We will take the bass-trombone as an instance, for it is more generally used than the others. The natural notes are,



that is to say, all these notes may be produced by the lip, without using the slide, and so on with the different movements. Now to produce the following passage, it will be necessary to have recourse to the various movements, consequently, it becomes difficult to execute in quick time, and should therefore be avoided.

N stands for natural.



There are several persons who can perform the *diatonic* scale very rapidly on the trombone, but it is strongly recommended to write long notes in *forte* passages, as the most effective for this instrument, allowing time for sliding.

To give the student an idea of the manner music is generally written for trombones, here follows the air of "God save the King," in three parts.



May I beg your readers to correct, with a pen, an error (perhaps of my own) which has crept into your last number, page 193. The bass clef should be prefixed to the solo for the bassoon in $\frac{3}{4}$ time, instead of the treble.

L. F.

F. MENDELSSOHN'S QUARTETT.

To the Editor of the HARMONIUM.

Sir,

In fulfillment of the intention which I expressed in my letter to you regarding Felix Mendelssohn, I now take the liberty to send a movement from his Piano-Forte Quartett, Op. 2, which I have compressed into a Flute and Piano-Forte Duet, with a view to its being generally attainable by your readers. In this arrangement I have endeavoured to express the author's full meaning as far as practicable, but, of course, the beauty of the original construction of the quartett cannot be fully displayed in this shape. I may add, that I have selected the present movement more on account of its comparative brevity, and therefore fitness for your work, than as a specimen of the author's highest powers. It may serve, however, to shew,

in some degree, the tone of mind in a boy than only in his fourteenth year, and afford one proof in confirmation of the opinion I ventured to offer regarding his genius.

Should the movement now sent be inserted, I shall have much pleasure in transmitting an occasional beauty from some writings of the same author, which are in my possession. Meanwhile I remain

Your obedient Servant,

Edinburgh, 8th May, 1830.

J. T.

[We are much indebted to our correspondent for his communication, and insert with great satisfaction a composition of so much merit, and so extraordinary a proof of the composer's early powers. A few bars, which were almost a repetition, we have omitted.]

Intermezzo,

FROM A PIANO-FORTE QUARTETT, (Op. 2.)

COMPOSED BY FELIX MENDELSSOHN BARTHOLDY*,

(WHEN IN HIS FOURTEENTH YEAR.)

ARRANGED FOR THIS WORK AS A DUET FOR PIANO-FORTE AND FLUTE.

Allegro moderato.

FLUTE.

PIANO-FORTE.

* For a particular account of this extraordinary genius, see "Notes of a Musical Tourist," page 97 of the present Volume.

This musical score is for an Intermezzo by Felix Mendelssohn Bartholdy, page 237. It is written for a single melodic instrument (likely violin or flute) and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is organized into five systems, each containing a single melodic staff and a grand staff (treble and bass clef) for the piano. The melodic line features various dynamics including *p* (piano), *pp* (pianissimo), *f* (forte), and *del.* (diminuendo). The piano accompaniment provides harmonic support with chords and moving lines in both hands. The piece concludes with a final chord in the piano part.

The musical score is for an Intermezzo by Felix Mendelssohn Bartholdy, Op. 26, No. 4. It is written in B-flat major (two flats) and 3/4 time. The score consists of four systems, each featuring a piano (p) and a violin (v) part. The piano part is written in a grand staff (treble and bass clefs), and the violin part is written in a single staff (treble clef). The key signature is B-flat major, and the time signature is 3/4. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics markings include *mf* (mezzo-forte) and *f* (forte). A *ped* (pedal) marking is present in the fourth system. A double bar line with a repeat sign is used in the fourth system. The score is arranged in four systems, each with a piano and a violin part.

mf

f

p

ped

*

S M B B B B B B B

1st
cresc.

2nd

dolce
pp

p

pp *ped.*

grs. *loco.*

CLARENCE WATKINS AND THE PRISON JOURNAL - 1941

[illegible][illegible][illegible][illegible]

That body took up the case, and agreed that the same should be referred to the committee on the subject of the proposed amendment to the constitution, and that the committee should report thereon at the next meeting of the body.

Abstract

With customers you can use to a maximum & beyond and control has a strategic & range of products

That the foregoing material has been used for purposes other than those stated is not known to the undersigned. The undersigned is not responsible for any use of the foregoing material for purposes other than those stated.

Mr. James McLaughlin upon leaving the office of the post-
master and although the legal papers on handwriting in this
connection are now upon board master's table in New York
[redacted] for the purpose of being taken into the New York post office
and to require further clearing of the at least [redacted] in the
in the New York post office. It is now [redacted] a long-standing
in the New York post office. [redacted] [redacted] [redacted] [redacted]

[illegible]

The subsequent investigation has put its interest and its
 about a year ago. The Morgan men appear to be
 that point a line for a large and important it is the
 have the whole of a complete part of the "system"
 I am then aware of Morgan. The whole has been the
 of the system. The large quantity of the whole has been
 are the same as the large quantity of the whole and
 some years in the past, the whole quantity of the whole
 of the whole, the whole quantity of the whole and the whole
 of the whole, the whole quantity of the whole and the whole

[illegible]

The issue of 25: Sharon Keaton is to say that we remain positive, even a victim despite my other subjects of that there is no change for the 25: approximately 200-250.

The Liberator begins by expressing its feelings towards
of Madame Blahout and General Pate before we go,
that he is kind enough to call our present account of the
participation of the Liberator in the same way we might have
a newspaper for the day to report. The report about
Madame Blahout is contained. General Pate has given us
about half a hour a moment when the Liberator Blahout
and General Pate is to call our report to address what we
gather from the other papers. The truth is that the Liberator
and the Liberator of Madame Blahout a person in general
and so we have very little of her work, so that
general that she told Pate on the 1st of April. The Liberator

since is, we admit, our own fault, but, perhaps, we shall be excused when we say that the departure of the aqueduct for Algiers occupied us more than that of Madame Malibran.

"Mr. Garcia, speaking of the portrait we have sketched of his sister, says that we are ill-informed as to the character of that lady. He is so. Persons who pretend to know Madame Malibran had painted the character of that lady to us as a coquette which we believed to be true, because we found the same analogies in the talent as versatile, versatile, original, and, we must add, an admirably linguistic of that lovely singeress, who is to turn an inspired tragedian and a comedian, full of wit. However it appears that those persons deceived us, and we believe Mr. Garcia. It is on the present occasion that we particularly regret the absence of Madame Malibran, convinced, as we are, that she would have been without pleasure the audience we made of her artistic existence. This important character has always been noticed by critics, when they have had to do with great talents. From Walter Scott, Taine, Madame de Staël, Chateaubriand, and many others, have been subjected to this inquiry which has nothing impossible in it, so long as the language of the critic is temperate, and we feel confident that, not for a moment, have we been forgetful of what is due to an artist, above all, when the said artist is a woman and that woman, Madame Malibran.

"Mr. Garcia says that Madame Malibran had not quarrelled with M. Laureot on the 3d April. 'On that day,' he says, 'my sister was in hostility with no one.' Good! those who speak to us of such a state of hostility have deceived us, yet we had reason to think them not ill-informed. But Mr. Garcia denies that is sufficient; we are analysing his letter.

"With regard to the crown of pearls, which did not figure in the costume, Mr. Garcia is of our opinion—he thinks with a means of revenge in bad taste, and he observes, with great truth, that the crown in question would have been more to the disgrace of those who had prepared it, than of the actress against whom it might be thrown.

"Mr. Manuel Garcia thinks we did wrong in stating that Madame Malibran frequently mounts on horseback. 'Mighty interesting truly,' he says. To be sure it is nothing so indifferent in the habits of a person so celebrated. Voltaire, with a great deal of coffee. Rousseau loved to work in a particular *ride-chambre*. Buffon could not write at ease, except in a coat and ruffles. Napoleon used still more small than Voltaire's del coffee. Now all this would be quite uninteresting if, instead of Voltaire, Rousseau, Buffon and Napoleon, the question were concerning Mr. Garcia or ourselves, who as yet have not obtained the celebrity of those great men. Madame Malibran rides often on horseback. Mr. Garcia, her brother says, that the physicians have advised this exercise, and that moreover she has experienced that riding strengthens her voice. Now the horse of Madame Malibran falls within our province, since it strengthens her voice—since it is one of the means employed by her to arrive at the sublime effects which she produces. It is, therefore, unjust to reproach us on this point.

"As regards the fall of Madame Malibran, Mr. Manuel affirms that it was through a trap door that his sister fell. What we said was, then, incorrect. We ask no better. We had been told that the merchant exclaimed loudly against the versions of the journals. It appears that he does not complain of all.—All which proves how difficult it is to write history.

"The last resolution addressed to us by Mr. Garcia is as follows:—'Madame Malibran is not an Andalusian, she was born at Paris, Rue de Marivaux.'

"At present then, all is said upon the subject. The public have before them our article and the answer of the brother of Madame Malibran. We were perfectly indifferent in the matter. Our only wish was to give a 'local habitation' to reports which were flying in the room all quarters. Have we been wrong? Mr. Manuel Garcia says we have, and the public will no doubt believe him, though we must observe that, as a relative of one of the parties, he is not in a position to decide."

BEETHOVEN'S QUINTETT IN C

Sir, To the Editors of the Harmonicon.

I WANT the liberty of addressing you for the purpose of pointing out to your attention an error of the press in this noble piece. In all the copies I have very soon, foreign and English, the nineteenth bar reckoning backwards from the double bar at the end of the first part of the first movement, is printed thus



Now the last $\frac{3}{4}$ in the bar should be $\frac{1}{4}$, exactly as the first violin has the passage immediately afterwards, and then the whole is in the three.

I have often heard this piece played at the Philharmonic Concert, as well as in private company by the very first masters, all of whom have invariably followed the manuscript. It must not, however, be inferred from this that the error is unimportant. It is true that it occasions no violation of the harmonies, (if it had, the error would at once have been detected,) but the loss of effect is extremely great, for the first violin, instead of replying in the three to the second violin's resumption of it, is made to reply out of it and by a succession of notes ungrouped in themselves, and so where else to be found in the movement. The consequence is, that the dialogue is broken by the false reply of the first violin and the effect throughout the whole of one of the noblest passages in music is to a great degree marred.

AN AMATEUR.

THE GRESHAM MUSICAL EXHIBITION

It is generally known, we believe, that lectures are appointed to be read every day, in term time, on different subjects connected with science, and no doubt, under proper management, might become available for the most beneficial purposes—at present, and for a long time past they have sunk into mere structures, leaving the lecturers little to do besides the trouble of receiving their stipends. An honorable exception, however, must be made, in regard to the musical department over which the same individual has presided for thirty-two years, during which period the lecturer has been indefatigable in collecting, arranging, and delivering, during each term, a connected series of the most interesting matter, embracing the theory and practice of the science, frequent biographical sketches; and criticisms on

the works of most of the great composers who have flourished in the two last centuries. In addition to which, once in the year it has been the usual custom of the lecturer to introduce a grand piano-forte, and, assisted by his professional brethren, to exhibit specimens of the compositions of many of the great masters, as practical illustrations of the various tones referred to in the course of his lectures. The room is a small, inconvenient apartment, on the south side of the Royal Exchange, which precludes any public notice being given as to this exhibition, from the impossibility of affording accommodation to the numbers who would attend; and we believe the only announcement usually made is at the lecture on the week preceding, when those who are present in that occasion naturally avail themselves of the opportunity of informing their musical friends. Mr. R. I. S. Stevens, the present professor, fixed on Wednesday his regular day, May 26, at two o'clock in the afternoon, for this exhibition, and on the present occasion was assisted by Messrs. Lewis, Terry, Vaughan, Hornum, Haines, and others, and a delightful treat it proved. The selection was made by him, of eight of his own pieces, each of which he introduced by a few preparatory remarks, relating to some deserving particulars connected therewith. They were brought forward in the following order:—

1. Professor Lohmeyer gave a report.
2. The spiritual exercises were deeply inspiring.
3. It had a far-reaching and beneficial effect.
4. High up in the mountains.
5. A table of ages and months cannot be put together.
6. Female choruses are fairly loud.
7. Scores of my letters are lost.
8. I wish the horse was near of Brussels.

We have only space for a brief notice of each.

I was nominated in 1777, and sent to the Litch Club as a candidate for the medal, but proved unsuccessful. It is a pleasing glee for counter tenor tenor and bass, and was very well sung by Terrell, Vaughan, and Lewis.

It is now well known to make it necessary to dilute upon — it has long been a directed fascinate and a most happy mixture of the combination of musical and political education.

2. These words are a translation from the "Vita del gran Pompeo," by the late Lord Chancellor Thurlow, and given by his lordship to Mr. Stevens to read in the year 1768. It was an exact sole translation.

4. Like No. 2 requires little to be said. It has long been in high favour and is constantly introduced on the stage, whenever Shakespeare's "Much Ado about Nothing" is played. It was composed in 1787.

5 This is full of charming expression. The words are from *Shik-gwara's poems*. It was composed in 1790.

6. The words are Ben Jonson's, and the music is the happiest illustration imaginable of the ideas presented to the mind by his original and starting author. The metric movement is triple time. "By us is and will," is singularly beautiful. It was composed in 1792.

7 This was an unsuccessful candidate for the award. It is a striking composition, possessing a grandeur of style admirably suited to the words, which are taken from Orosius. There is a large oblique, which runs through the plate, and produces a fine effect. It requires great richness of voice.

It is universally known, and requires no eulogium from me, that it is an interesting fact, and perhaps not generally known, that it is the first instance of the introduction of that sort of double accompaniment which has since become so general. Mennen, Stevens and Tarral accompanied it.

Everything went off well, and the audience were delighted to see the venerable professor now in his seventy-fourth year we believe, presiding at the instrument, and refusing unto the performers that stout and emulation by which they all seemed to be actuated in doing honour and credit to productions worthy of a better system.

The room was filled to overflow as the Lady Mayoress and family were present, with some 150 respectable families besides, and at the close a hearty word of applause abundantly testified the great gratification of the audience, amongst whom we observed several well-known agriculturists.

LISTE

To the Editor of the HANDBOOK.

2400

Anything relating to an distinguished an ornament
in her art at Home, I am sure but for interesting to those who
either as professors or amateurs, cultivate or admire the
art in which she excelled and to the attainment of which
your pages are dedicated allow me therefore, to hope that
you will find a corner in some future number for the
unquoted extract from the diary of a friend of mine, who,
happy man! was hearing Italian singers under an Italian
sky in 1916

Yours, S. D.

Extract from *Journal of J. Q.* Nov. 22, 1916.

"About two miles from Bologna, on the road by the Porta Jann, is the celebrated cemetery used by the city. It was formerly a Carthusian monastery, having been converted to its present use by order of Napoleon. It is very extensive, kept in excellent order, and although the designs of the monuments do not present much for admiration, yet from the numbers with which the place is kept, and the admirable arrangement of the whole, a melancholy yet pleasing satisfaction results from a view of it. To those who recollect and admired the celebrated Basso, it is interesting, from her remains being deposited here, under the western arcade of the great Colosse, with the following moral inscription thereon:

THE NEW YORK PUBLIC LIBRARY
ASTOR LENOX TILDEN FOUNDATION
455 FIFTH AVENUE
NEW YORK 17, N. Y.

* Under the stone at a small interval—

HAKKILITO SULTAN
 HEPHICRUM FLORES CALANCA
 E DOLO FICUTIA 404 HEPH
 FORTIS AFRICUM CALANCA
 TRANSLATUM
 HEPHICRUM FLORES CALANCA
 A. HAKKILITO

111

Romanza, " L'OMBROSA NOTTE VIEN! "

FROM THE OPERA OF MATILDA VON GUISE,

COMPOSED BY

J. N. HUMMEL.

LARGHETTO.
(♩ = 54)

1. L'Om-
2. Af-

bro sa not te vien, E span-de il su ero ra-lo? Tu se-con-da
fet-ti del mio cor Ta-ce-te af-fet-ti ma-ci' Vie-ti tu cho

pp *legato.*

In octaves

cue to gli af fet ti del mio cor. De-ci-de omai quest' o-r di
nel ge ca ro mio te-tor. De-ci-de, &c.

cres *p* *pp*

mia fe - li - ci - ta - Lo spo - so che ma - do - ra al fin per mio sa-

do - per mio sa-

legato
 ra. Lo spo - so che ma - do - ra - - al - fin per mio sa-

1st. 2nd.
 ra. ra.

CHRONICLES OF THE ITALIAN OPERA IN ENGLAND.

(Continued from page 115.)

SEASON 1817

Commenced 11th January. Closed 11th August.

- Jan.** 11. *Penelope*.—*Commedia*.
14, 16, 21. *Penelope*.
25, 28. *Griseida*.—*Paer*.
- Feb.** 1, 4, 6. *Figaro*.
11. *Griseida*.
15, 18, 22. *Figaro*.
25. *Penelope*.
- March** 1, 4. *Ditto*.
6, 11, 15. *La Molinara*.—*Paucello*.
18. *Figaro*.
22. *La Molinara*.
25, 28. *Figaro*.
- April** 1. *Ditto*.
11. *Don Giovanni*.—Repeated every night, except benefits, till the 7th May (ten nights). The benefits were Thursday, 6th May, on which occasion Fodor chose the eternal *Fanatic*, reduced to one act, and a new one act opera of Ferrara, called *Lo abaglio Fortunato*—and the 13th of the same month, when Lamporese gave the *Agnes* of Paer.
- May** 17. *Agnes*.
20, 23, 27. *Don Giovanni*.
31. *Agnes*.
- June** 3. *Don Giovanni*.
7. *Agnes*.
10. *Don Giovanni*.
14. *Figaro*.
17, 21. *Don Giovanni*.
24. *Con fan tulla*.
28. *Don Giovanni*.
- July** 1. *Agnes*.
3, 6. *Don Giovanni*.
12, 15, 19. *Tito*.
22. *Don Giovanni*.
25. *Tito*.
29. *Don Giovanni*.
- Aug.** 2, 5, 9, 12. *Don Giovanni*.

Principal Singers.

Soprano—FODOR, CAMPORESE, and PASTA.

Tenor—CRIVELLI.

Bass—AMBROGETTI, NALDI, and ANDRIANI.

No notice has been hitherto taken, in these memoranda, of who was or was not the acting manager of the Operahouse—and for the simple reason, that, nineteen times at least out of twenty, let who will fill the station nominally the real efficient managers are the principal singers and dancers. This season, however, an attempt, unfortunately an unsuccessful one, was made to restore matters to their proper train, and it would be injustice not to record the name of the man who boldly endeavoured to burst through the shackles of signora and mademoiselle, and present the town with the genuine uninterpolated masterpieces of Mozart, Paer and Paucello. To Mr. Ayton, the general management of the Opera was confided by Mr. Walters. The company which he engaged, though it boasted no such single star as Catalani, had more collective talent than had ever been witnessed on the Opera stage before, except, perhaps, when Billington and Grassini sang together, and Braham was principal tenor. To Fodor the heroine of the former season, was added Madame Camporese, a first-rate singer, who had hitherto appeared only at the Concert Spirituel in Paris, Crivelli, a tenor of high reputation, Ambrogetti and Angriani (a bass, who had sung in the

original cast of Mozart's *Zauberflöte*)—formed a company by which the finest operas were performed, with a degree of excellence and an unity of effect never before witnessed in London.

Scarcely, however had the new manager assumed the operatic helm, when storms lowered around him. He stood pledged to the public to bring out the long-desired *Don Giovanni* of Mozart. This was more than Italian patience could bear. Intriguers of every kind were resorted to, nay, if all that was whispered at the time be true, even representatives of royalty "mingled in the dance," and denounced the theatrical dampness of *Don Juan* to be as certain as the summer of fire which closes his music existence. Honestly supported alone by Ambrogetti, and with only open enemies or concealed intriguers in the rest of his *corps operatique*, the manager firmly persevered, *Don Juan* was brought out, the real lovers of music sustained it against all odds, and it ran ten nights without intermission, and was performed twenty-three times during the season—an honour which even Catalani could not achieve for her favourite *Semiramide*. During the whole season there was only one night of indifferent music, and that was Fodor's benefit.

The *Figaro*, *Don Juan*, and *Tito* of Mozart—the *Penelope* of Camargo, the *Agnes* and *Griseida* of Paer, and the *Molinara* of Paucello, found an unbroken succession of first-rate music varied in style but emulous in excellence.

The manager, however, was too firm to be popular. During his reign, interpolations, to display the voice or gratify the *amour propre* of principal singers, were forbidden. Your censors were bound to speak only "what was set down for them." The sovereignty of the prima donna was threatened with annihilation. "Shblood I'll be a rebel," therefore, was the cry—and on the first representation of Mozart's *Tito*, the rebellion broke out. Fodor discovered that Mozart did not know where to place the grand aria of the prima donna, and insisted on singing the words "Non pi, di fiori" at the commencement of the second act, instead of the end, where the story of the drama demanded it. Crivelli found out that the words which Mozart had written for the Roman emperor were not of importance enough for a "primo tenore assoluto," and demanded to introduce others. The manager remained firm, not so the proprietor—at the last rehearsal his written permission was produced, authorising Fodor and Crivelli to take their wicked way. Mr. Ayton bowed and retired: responsibility without power came not within his bargain. The gratitude of the proprietor was evinced by his forcing the man who had raised the Opera from the lowest ebb, and secured, by his selection of performers and performances, a more profitable season than had been known for years, to appeal to the law for the honest remuneration of his hard service.

The new performers of this season remain to be spoken of. Crivelli, the tenor, may be despatched in a single sentence—he had been a good singer—in 1817 he still retained his taste, but not his powers. Angriani had a deep mellow bass, on which age had made little or no impression—in the *Don Giovanni* he played the two very opposite parts of the Commendatore and Masetto, and neither have been so well filled since his time. In the one, the sonorous tones of his voice were heard distinctly to mingle with the trombones which accompany the denunciation—"Di rider finirà pria dell'Aurora," in the other he has copied raised the jealous Constancio into a part of interest and importance,

* Vide "Tom Thinks" at "Chronicle-melodrama."

even when Don Giovanni himself was singing in the scene.

Compagno, as has been before stated, made her first appearance on any stage this season; she had hitherto sung only at the Concert Spirituel in Paris. She was a woman of both and education, and married to a junior secretary of the Russian embassy family of Giustiniani. Dark eyes, hair, and complexion, with a true Roman profile of considerable beauty, qualified her rather for the serious parts, in which she this season established her reputation than for the comic characters which, as prima donna assoluta, she, at a subsequent period, mounted on playing. There are persons whose natural genius for the simple representation of humour or passion may be directed and improved by study and education, but would still shine forth if deprived of both. This genius Compagno had not, but her action was always that of a gentlewoman and a woman of sense; she expressed feelings as her education told her they ought to be expressed, and if she seldom commanded the tears of her audience, she always had their judgment in her favour. Her voice was of the usual first soprano compass, her execution not distinguished, except by the good sense which prevented her ever taking it beyond what it could readily accomplish.

Ambruzzi:—Genius and enthusiasm, combined with a variety of histrionic talent seldom equalled on any stage, devoted to the first rank of his profession a tone whose voice was neither distinguished for compass, tone, execution, nor any one of the qualities usually looked for in a first singer. In Don Giovanni he was the veritable reckless profligate, glorying in his crimes, and whom even the cold grasp of the sceptre might appal, but could not awake to repentance. The Don Juan of the poet's imagination stood living before you, and you were almost forced to imagine that the man who could so act the part must be himself the character he personated. The next night you might see him embodying the sorrow and misery of Mrs. Ugly's distracted father. But here the resemblance was too harrowing. Ambruzzi had studied the last degrading scene of humanity in the hospitals where all its affecting varieties were exemplified, and had studied it too well. Friends turned their backs to the stage to avoid the sight, but a change of posture could not shut their ears to the dreadful screams of partial recognition with which the first entrance of his daughter was marked. Kemble Young, and Siddons, combined in the confession that audience had never found such a representative, and the very perfection of the picture shortened its exhibition. The scene was too true to Nature for Nature to endure it, and, after a few nights, the opera of Agnese was withdrawn.

Mad Pasta arrived afterwards to arrive at such unprecedented celebrity, who in 1816 had been heard in Paris by Mr. Arton, who engaged by him for this season, and first appeared in the character of *Telmara*, in *Camaros e Prévôts*. She made no impression then on the public, though some few persons saw in her the germ of future excellence.

Here we take leave of the most splendid season, as the art is concerned, that has marked the operatic history of our time.

Season 1818.

Commenced 10th January. Closed 11th August.

Jan. 10, 12, Grimaldi.
17, 20, 24, 27 Figaro.
31, La Molinara.

Feb. 3, La Molinara.
7 Figaro.
10, 14, 17, 21, Don Giovanni.
24 Figaro.
28 La Molinara.
March 3, Dido.
7 Don Giovanni.
10, 14, 18, 22, Il Barbiere di Siviglia.—Dressed.
25 Don Giovanni.
April 4, 7, Titus.
11, Il Barbiere.
14, Don Giovanni.
18, Figaro.
21, Don Giovanni.
25, Figaro.
28, Don Giovanni.
30, (Fidel's brother) Elisabetta.—Dressed.
May 4, 8, Elisabetta.
12, Il Barbiere.
16, Elisabetta.
19, 23, Il Barbiere.
26, Don Giovanni.
29, Il Matrimonio Segreto.
June 2, 4, Dido.
9, Titus.
11, (Naldi's benefit) Così fan tutti.
13, Dido.
16, Don Giovanni.
19, Il Barbiere.
23, Don Giovanni.
27, Figaro.
30, Don Giovanni.
July 3, (a benefit) Il Barbiere.
6, Così fan tutti.
7, Figaro.
11, Il Barbiere.
14, Don Giovanni.
18, Il Barbiere.
21, Così fan tutti.
25, Il Matrimonio Segreto.
29, Figaro.
Aug. 1, Don Giovanni.
4, Il Barbiere.
8, Così fan tutti.
11, Don Giovanni.

Principal Singers.

Women: POCCHI and Miss CORRI.

Men:—GARCIA.

Band:—AMBROSINI, NALDI, and ANDREOTTI.

In proportion as the season of 1817 had been attractive, that of 1818 was unpopular. So far, indeed, was the discontent of the subscribers raised, that in May a committee of some of the principal supporters of the Opera met, and passed some strong resolutions in censure of the "loss of conduct pursued by Mr. Walers." In this, however, as far as the musical performances were concerned, there was surely no small portion of fashionable vanity and caprice. With the exception of Compagno, the performers were the same: the established favourite opera of the former season were given with little, if any diminution of talent, and the novelties consisted of two of Rossini's best operas, and the masterpiece of Camaros. In fact, the impulse given by the management of 1817 was too strong to be immediately checked by the change of administration: the house was stocked with first-rate opera and good performers, and one would have thought the *Utricle*, Figaro, Molinara, and Don Giovanni might have satisfied the town, but the public is not to be reasoned into being pleased.

The taste and judgment usually evinced by principal singers, when left to themselves, was fully displayed this season in the Molinara, by substituting a duet of Pasta's

SOLUTION OF KUHLAU'S ENIGMATIC CANON.

To the Editor of the HARMONICON.

Sir,

I inclose you the solution of Professor Kuhlau's Enigmatical Canon, and am rather curious to learn if any of your ingenious correspondents have anticipated my communication.

77, Norton-street.

I remain, Sir, your obedient humble Servant,

I MOSCHLES.

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

Legato assai.

Andante con molto espressione.

[We have received a solution of this from a valuable correspondent, but it differs widely from the above, therefore hope he will excuse our not inserting his interpretation.]

MUSIC IN MODERN GREECE.

THE Greeks and Turks admire and understand no music save their own—that of other nations is to them as incomprehensible as a foreign language. The only French melody which they sing—and they think this equal to their own music—is "Mélbroek," which was brought to Constantinople by the Franks, and which is sung also in many of the large towns in Greece. They set a high value on the quantity of sound in music, and hence prefer the noise to the harmonious instruments. Many travellers have expressed themselves much delighted with the music of the modern Greeks, some, again, say that it is a crucifying infliction—the fact may probably be, that the different degrees of digestive facility among the said travellers determined their appreciation of Greek and Turkish music.

The music of the modern Greeks is, like their poetry, an extemporizing art, though by no means evincing the lightness and flexibility of the Italian improvisation. The instruments at present used in modern Greece are—

The *Lyra*, of much the same form and size as a mandolin. It has three strings, and is played with a bow, as the violin, its tone is clear.

The *Lute*, generally met with in the islands. It is broader than the lyra, has eight strings, and is played with a quill; in form it resembles the guitar.

JUNE, 1830.

The *Bagpipe*. This, however, is seldom seen.

The *Tambura* has the same quality and size as the mandolin, but the handle is much longer. It has only two wire strings, and is called by the Turks *Rebab*.

The *Monochord* is almost of the same form, but has only one string, whence its name. It might be contended that not Apollo himself could elicit melody from such an instrument.

A long Pipe, frequently used by the Turks in their music, is remarkable for its loud and shrill tone. There is a smaller one, of the same description. The Attic shepherds use a small pipe, which much resembles that of Pan (Pliny, Nat. Hist.) and they contrive to produce from it the sweetest tones imaginable.

The shepherds and common people are also much attached to the Pan-pipe, which generally has twelve tubes, and by the Turks is called *Noth*. Of old, it consisted of seven irregular tubes, and sometimes of nine. (Theocritus, Idyl. viii. 18.)

The *Meta*, Drum is in great requisition among the dancing Dervishes in their religious observances. In Turkish it is called *Dalve*.

The Turks have a larger and smaller drum, made of bronze, and covered with skin. They have also cymbals, though not generally used in Greece.

S M

and the fifth gives the *Pan d'Archers*, an original and striking melody, with a musical bass, beginning thus:—



The sixth is the *Polonaise*, a less original air than either of the former, but effective from its rhythm.

To these M. HENR has written introductions—on Adagio, on Allegro, and on Andante—in which he shows more musical knowledge than fancy—a fugate of eight bars, is that to the *Pan d'Archers*, agreeably surprised us, and operated as some relief from the mannerism—for so it is becoming—of this writer's style.

His three airs, with the augmentations, &c., are calculated for able performers only—not being arranged for those who possess little execution, and have little inclination to acquire it.

1. *Souvenir à la Suisse, a PASTORAL DIVERTIMENTO on favourite Swiss Airs sung by Mad. Stockhausen, composed by I. MOSCHALLER.* (Chappell, New Bond Street.)
2. *INTRODUCTION AND BRILLIANT VARIATIONS on an air from La Dame Blanche, by RUDOLPH DE FLOR, from St. Petersburg.* (Green, Soho Square.)
3. *Jack of Hambleton, arranged with Variations, and Piano Accompaniment (ed. 2d.), by T. H. PASTOR.* (Walker Soho Square.)

THE SWISS RECOLLECTIONS might have taken, as a second title, *Moschallers adapted to every capacity*; for he here appears divested of some of his usual attributes—of all those circumstances which render most of his compositions a useful book to the multitude of performers—and makes himself familiar to nearly every description of player. This is a divertimento composed of four airs, rendered popular by the singing of a very interesting Swiss artist, with an introduction and short connecting movements, forming an easy and remarkably agreeable piece, in many movements, but of moderate length.

The name of the composer of No. 3 is quite new to us, so it probably will be to our readers, though there is no novelty in his variations, which are on the admirable air of Bouillon, "Quel plaisir d'être soldat!" As a stranger, we have sought to welcome M. de Flor, by saying something civil of him, to us, the first production of his name, but we

can discover nothing in it but a repetition of those arpeggiated triplets, and runs, which have, for many years past, been worn to such tears, that our only wonder is how they find any one hardy enough to reproduce them. There he has made us different, than those who might be tempted by a new name, will be deterred by the foreboding pages that follow it.

No. 3 is the air in a simple form, with two imitative variations—a third, a la *Mercé*, and a finale, *Allegro*. These are beautiful melodies treated by variation-masters!

1. "Love's Rhapsody," by T. COOTE, arranged as a Rhapsody, by T. A. RAWLINS. (Chappell.)
2. *An Introduction and Variations to a celebrated Russian Air, composed by THOMAS GRIMAN, of Darlington.* (Chappell.)
3. *Divertimento, introducing Armon's celebrated Andante, arranged by A. C. WHITCOMBE.* (Paine and Hopkins, Cornhill.)
4. *The Air, "Oh, no! we never mention her," arranged with Variations, and an accompaniment, for the Piano (ed. 2d.), by G. MASSMAN.* (Walker and Son, Soho Square.)

In No. 1 Mr. Rawlins has resolved to make this popular air accessible to every piano-forte player, for nothing can be more free from difficulty than the rounds of four pages now produced. An introduction of two pages should, we submit, be played quick, and not in the time of a march, as directed.

No. 2 possesses no feature that distinguishes it from the multitude of varied airs in which the music-market abounds. We recommend the author to revise his introduction.

That Armon's andante was very much celebrated in its day—we willingly believe, but the day is past never, we suspect, to return again. There is no in that composition, certainly but made up of phrases and cadences that have nothing permanently pleasing in their nature added to which, the profusion of those trills that gently and agreeably excited the nerves of our grandfathers have no charms for us, the reign of shaken and of bag-wags is over.

We like the second variation of No. 4, it is good harmony, and in character with the air. The eighth, too, is commendable, for similar reasons. But—will the reader credit it?—the ninth variation is a *chance*, and the motive for making a hunting-tune of it is explained by the *note*—

To various sports they hurry me

which the composer has very carefully quoted. This is not a bad pendant to Dandee's "Horns' horns' I defy ye."

1. *Gene à la Blaise, the favourite air "Alfin Goder," "Lungi del core ben," and "So innu a me Vicina," with the embellishments, arranged by PIER CIMENTI.* (Men and Lovers.)
2. *Idem, No. 2.*
3. *The Fall of Paris, with brilliant Variations, by JACQUES DE PIERRE.* (Keith, Frowde, and Co., Chappell.)
4. "What fairy-like music!" arranged with an introduction and Variations, by the same. (Same Publisher.)

S M S

5. AIR with VARIATIONS, composed by J. GIBSON. (Boile, Oxford Street.)

THE "jewels" of Pasta, of Sontag, of Malibran, have been displayed in the musical world in the shape of divertissements—why then, should not the contents of Madlle. Blaise's casket be exhibited in a similar manner? Mr. Pio Clanchettini sees in reason why her jewels, which are also masters of note, should be known to those only who have the good fortune to hear her, and therefore generously furnished to the world—if they choose to buy—with the means of becoming acquainted with them. He has set them simply, and in a modest, unobtrusive manner they will not dazzle, but may please those who do not exclusively admire brilliancy.

M. de Piana has written five very amusing, clever variations, on the lively and well-known anti-jacobin parody on a Jacobin air. These are really "brilliant," in the best sense of the word, without any mixture of quackery or absurdity they seem natural, and as if the produce of a genuine improvisation, the effect on the hearer being such, that he feels inclined to show his approbation by an immediate encore. They are well contrived also for the hand, and the whole, as a piece for practice, is as useful as agreeable.

No. 4 has likewise considerable merit, we find here the same freedom of manner that distinguishes the preceding.

In No. 5 an attempt to break loose from the bondage of the ordinary variation is visible, and with a little more practice the author of this may hope to accomplish better things.

1. A collection of BOHEMIAN MELODIES, consisting of MARCHES, WALTZES, AIRS, &c., as performed by the PRAGUE MINSTRELS, at the Egyptian Hall, arranged by J. MOSCHLES. Nos. 1 to 5. (Willis and Co., St. James's Street.)

2. SIX WALTZES and TRIO, composed by MADAME DELCOUR. (Mori and Lavers.)

3. II FINE, a set of QUADRILLES selected from BELLINI's Opera, and SIX GERMAN WALTZES, performed by the PRAGUE MINSTRELS, also a GALLOP and a MARCH, with an accompaniment, (ad lib.) for the PIANO, by J. M. WEIFFERT. (Willis and Co.)

4. Les Ecoumies, a set of QUADRILLES, with a WALTZ, MARCHES, and GALLOPS, composed and arranged with an accompaniment, (ad lib.) for the PIANO, by P. MURIEL. (Willis and Co.)

5. The Brighton MARCHES, composed and arranged by J. D. KIRCHNER. To which are added THREE FAVOURITE WALTZES. (Willis and Co.)

THE collection, No. 1, is of mere trifles, limited to two pages each, and so arranged that the most juvenile performers may fearlessly undertake them. No. 1 consists of three dances, the names of which—*Rydzerek, Rydzemiska, and Kalamayka*, are the only difficulties they offer. The other numbers contain the Emperor Alexander's march, a Hungarian march, the Lover's sigh, a Bohemian melody, and the Duke of Wellington's march. All appear under the sanction of Mr. Moschles name, who, doubtless, thus hopes to render himself useful, but cannot intend to augment his reputation by publications of such a nature. They, however, will be found very acceptable, particularly in schools.

Madame Delcour, the composer of No. 2, is a sister of the M^{lle}. Sekow, and the lady who performed at the Second Philharmonic Concert. Her waltzes are spirited, correct, and well adapted both to the hand and instrument.

No. 3 includes some of the most popular subjects in *Il Pirata*, well arranged. Two of the waltzes have considerable claims to notice, the others, together with the gallopade and mazourka, are very correct, but the most things of the kind.

No. 4 are founded on Scottish airs. The arrangement is easy, but not very remarkable for the accuracy of the tunes.

No. 5 are exempt from any charge of inaccuracy, and suit the hand well. Two of the waltzes have some little novelty, in manner at least, to boast of.

The ARAN in AUBER's Opera, The National Guard (founded on La Fiancée), arranged, with a PIANO accompaniment ad lib. by J. F. BUNOWEN. Book II. (Chappell.)

THIS Second Book contains "Garde à vous," "Mid there fragrant flowers," "Brave Mountaineers," "Lightly, my heart," and the finale to the first act.

DUETTS. PIANO-FORTE.

1. BRILLIANT VARIATIONS on the favourite March to Guillaume Tell, composed by F. HÜTNER, Op. 46. (Goulding and D'Almeida.)

2. The favourite AIRS in AUBER's Opera, The National Guard (La Fiancée), arranged by W. WATTS. Book I. (Chappell.)

M. HÜTNER is a very clever adapter; he preserves the spirit of his author, and displays his beauties in a most musician-like manner. He is all sensation and energy; and when there are wanting in the original, he supplies the deficiency with so much judgment, by alterations and additions of an apparently slight kind, that he never exposes himself to the imputation of misanthropism. In his variations he, of course, allows himself full latitude, but still is not untrue, as is often the case, to the character of his subject; he sometimes colours highly, but the principal feature, so far as our senses have enabled us to judge, is rarely disguised. This praise is due to the present duet; Hummel's subject may be traced in every page, or at least the spirit of it, and is improved by the mode of its treatment. M. Hütnen has imposed rather a severe task on the performer of the upper part—a circumstance which we cannot but lament, for he might have diminished the difficulty of some of the passages without lessening the effect. The performer, however, may by a little management, get rid of the most tractable of these, and by a little labour, which will not be ill bestowed, conquer the rest.

Mr. Watts has, with his accustomed ability, arranged, 1st, the introductory chorus of Auber's opera, 2d, "Long, long, ago," or, "Si je suis malade;" and 3rd, the Midlimer's song, or "Que de mal de tourment." They all make good duets. Indeed, we like them quite as well in this instrumental form as in their original state.

ORGAN.

Selection of FAVOURITE MOVEMENTS from the great Masters, arranged and adapted by H. G. Nixon, Organist to the Bavarian Embassy. (Chappell.)

We have here twelve pieces, most of them chosen with judgment, and all ably arranged for the instrument. Those compositions recently performed at the theatres, and indeed still performing, we do not think so fit for the church as an abundance of others that might have been found for the purpose. But this is matter of opinion. John Wesley, or Whitfield—we forget which—laid hold of any tune that

was musically good, and, in spite of the strange associations it might raise, at once wedded it to sacred verse, and made it part and parcel of his divine service.

The selections are from Romberg, Zingarelli, Mottel, Weber, Pergolesi, Jomelli, Cherubini, and Mozart, and the adaptor has added two compositions of his own. As a specimen of the work, and of the general style of the pieces, we extract his arrangement of the lovely andante in Mozart's 4th symphony, but we must state that he has much abridged the movement, which we insert exactly as he has printed it.

Andante.

FROM MOZART'S SYMPHONY IN C.

ANDANTE. *dul. or diap.*





VOCAL.

GLEE. "By the dark rolling waters," for four voices; the words from *Ossian*, composed by J. Mc. MURDIE, Mus. Bsc. (Cramer, Addison, and Beale, Regent Street)

GLEE. "A single horn at the warder's gate," for three voices, the words by C. SWAIN, Esq., the music by GEORGE HARGREAVES. (Power, Strand)

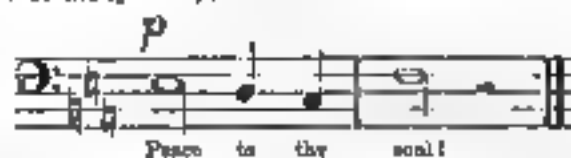
DUET. "We love the pleasant hours of spring," composed by WILLIAM CARNABY, Mus. Doc. (Willis and Co.)

DUET. "See how swift yon little barque," composed by GEORGE HARGREAVES. (Power)

Mr. Mc MURDIE's glee opens with a base solo of twelve bars, which is followed by what he terms a chorus, for alto, two tenors, and base, the solo part in c minor, the choral in the major key, a contrast attended with good effect. There is a very pleasing tranquillity in the opening of the latter, which is too soon broken in upon: we could have wished the dirge prolonged, and the two fictitious fugal points, which deceive expectation and are not particularly agreeable to the ear, avoided. The composer, following some erroneous examples set by great musicians, has been caught by the epithet "rolling," which word he sets a-going in two bars of rolling quavers, fourteen of them to the first syllable. As a set-off to this nuisance, he afterwards imitates with great judgment, the *ferling*, and therefore the natural mode of expressing it, of the chorus, at the words, "Thy path in battle was terrible." The notes are—



The base then, alone, follows—



by which means, for want of harmony, the mind is obliged, and distressingly we feel, to suppose a resolution of the $\frac{7}{4}$, which, in our opinion, ought to have been heard physically, and not left for the imagination to supply. But upon the whole, this glee does credit to the author, and, being as easy as it is pleasing, will, probably, find its way into all parties of vocal harmonists.

Mr. Hargreaves has worked on the model of Calicut's admirable Red Cross Knight; that is, so far as Mr. H.'s

composition is what may be called a soothing and tender national gem. The merry tale of one who roves a wanderer's path as an aged warrior, the mad wanderer having, we are to conclude a pretty daughter with whom he is not disposed to part. But this pretended old soldier passes, "when the midnight hour is rung" "from the wanderer's gabled door." In his own character—as

A youthful knight
With his lady bright.

Out of these materials is made a very pleasant gem, or rather tale, (there being an obligato accompaniment,) for two soprano and a bass. The solo part for the latter voice, page 6 is highly vigorous, and actually original, both in conception and execution. Nor is this the only merit of the composition, which possesses many agreeable qualities, and is a very recommendable production.

Dr. Cornaby's debt is of the old English school, melody rather than harmony is the aim of the author, and a remarkably pretty light, airy composition he has produced. As to the musical part, the nature owing to such error because the word "echo" is used and made to warble, because the working of words is important—we cannot speak in commendation, for we differ in opinion on this subject from many composers. Dr. C. it appears, among the rest, but he is sustained by a multitude of musicians and numerous precedents, while we are only supported by a small number of the foremost and by all philosophers who have written on taste as an important branch of metaphysics. Putting this question aside, the debt will find plenty of admirers.

The last of the above No. 4, will surely gratify those who love character and simplicity in vocal music. The debt is easy to sing and to understand, but far from failing to character or failing in effect. It is not devoid of modulation, though possessing some of the bold features of modern composition. It is, in fact, a flowing, graceful and—if we may so apply the word—an amiable piece of music.

1. Cantata, "Why sits that English?" Composed by Miss ALICE ALLEN KERN. (Chappell.)
2. Cantata, "They come and they sing," composed and published by the same.
3. Ballad, "I love thee more than death," composed by Miss HANNA HARRISON. (Fisher, Old Broad Street.)
4. The Song of the Weaver, from the poem of Volney, composed by Miss KERN. (Parker, Edinburgh.)
5. Ballad, "Oh! Mark, who's coming, but I'm not," written by ROBERT CHAMBERLAIN, Esq. the music composed by Miss DODD. (Parker and Co. Edinburgh.)
6. Ballad, Mary Jamieson, the words from the Edinburgh Library Journal, composed and published at the printing.
7. Song, The Echoes, written and composed by a young Lady in very good society. (Chappell.)
8. Ballad, "Come to the chamber that dwells with me," the words written and arranged in a Scotch Melody, by J. AUGUSTINE WARD, Esq. (Chappell.)
9. Song of the Brave Lull, composed by F. H. BROWN, Esq. of the 66th Light Infantry. (Chappell.)

The above are all, we believe, by amateurs, and prove what we have repeatedly noticed, the advanced state of

the art among unprofessional amateurs, as well as the increase of good music, which, as in the case of painting, teaches us that any knowledge the acquisition of which need not be deemed any with honour be publicly secured.

The first of these is composed with much feeling and taste the melody and harmony agreeable, but the light accompaniment is not strictly in keeping with the other parts of the composition. The same objection applies with still more force to No. 2 in which the very floral accompaniment is nothing but imitative of the descending character of the words. That is to be regretted, because in other respects both songs are clever, and entitled to a large share of praise.

No. 3 is indicative of an American style. The author admits the superiority of his own country in most things, but regrets for the climate of Italy. The music to this is from Bonn House—but we cannot say more.

The next three, Nos. 4, 5, and 6, have surprised us by the talent they display. The names of the two composers in wholly unknown to us—we never met with it till now, but we hope it always is to come in such company that it will often appear before us, to show the many happy hours which, as artists, we are condemned to pass. These are composed of very simple materials, any one may sing or play them, yet, if time and taste are but attended to, every body will find an artistic ear, and taste in the position of both composer and performer. As to the debt—Mary Jamieson, a Scotch song which will immediately and long be reckoned one of the universal gems of Scotland, as it is a charmingly honest as far words to music—but we hardly know who for it is not strikingly original, and the accompaniment is confined to two chords. The words, however—and they are marked by exquisite feeling, must be allowed show all about in the powerful effect which this ballad is, we have not deemed to produce. These, though recent in process to us, we cannot deny ourselves the pleasure of reprinting.

I have to do thee, Mary Jamieson, as long as I live
I love thee more than death, when ye were by my side;
For my heart was ever your sister's heart, my love your ready lot,
Through loneliness and sorrow I am as yet to be left to me!

Ye garden of my heart, ye garden of my heart,
Ye garden of my heart, ye garden of my heart,
But even when the song is over, it does upon the heart,
Minds put to rest, there is no rest, no rest, no rest, no rest!

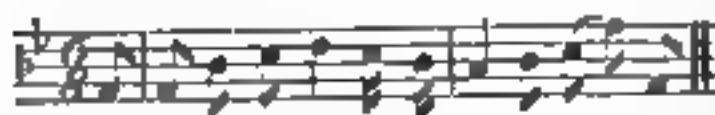
At the window I sit, I sit, I sit, I sit, I sit, I sit,
At the window I sit, I sit, I sit, I sit, I sit, I sit,
Ye long, long, long, long, long, long, long, long, long, long,
But long, long, long, long, long, long, long, long, long, long.

No. 7 is a very pretty melody and almost all places, but the words, a few more upon what is called "good society" are not the least meritorious part of this song, which would prove very successful in the hands of any public performer who would articulate it distinctly.

No. 8 is a very lovely melody, to which Mr. Ward has written words that, with a slight alteration, would be admitted as good lyric poetry. The symphonies and accompaniments are excellent.

No. 9 is a little too elaborate for a national song, but there is much refinement in the composition, and, considered as the production of an amateur is remarkable. We submit to the author whether, by the long note on the word "light" and the upslide "chance," he has done all

introduce a rhythm not at the time contemplated by him? Surely it ought to have been thus written—



This kind may be light with its springy air; its, &c.

Even then, *scandal* is not the best possible accompaniment.

1. SOLO, "The Lord be dear Woman," composed by G. HERBERT HOWELL. (Goulding and D'Almaine.)
2. BALLAD, "Oh! sing me no new songs to-night," sung by Miss Stephens, written by T. H. BURY, Esq., composed by T. H. SEVERN. (Vernon, Cornhill.)
3. SOLO, "The Soldier's Recompense," composed and published by J. GREEN.
4. SOLO, "Rising if my love thou'lt be," sung by Miss Eaton, composed by J. RESEA. (Falkner.)
5. SEQUENZA, "It is a pleasure dear to me," composed by A. SCHULTE. (Johanning and Whitmore, Regent Street.)
6. SOLO, "Anna, where art thou?" the poetry by T. ARKESON, Esq., adapted, &c., by R. WATSON. (Fadyen, Glasgow.)

Of No. 1 we cannot speak in encomiastic terms. If the sixth and truth here of page 2 be not errors of the engraver, our opinion of the composer's knowledge will not be much raised by his present publication.

The music and words of No. 2 are expensive and elegant, and worthy one of the other.

No. 3 is correctly set, particularly as relates to accent, but exhibits no new feature.

No. 4 aims at something, without hitting the mark. The seventh bar of the symphony is to us quite unintelligible.

No. 5 does not arrive at anything like mediocrity. And No. 6 is the old Scottish song, "Anna," without any acknowledgment of, or allusion to, the original, except what the word "adapted" conveys, the symphonies and accompaniments, which have been in use for half a century past, being now actually claimed by Mr. Webster, who even has gone so far as formally to dedicate this publication to a lady named in the title-page!—Where will this something beyond quackery end?

THE Royal Institut de France, as a testimony of the high esteem they entertain for Mr. Hummel the celebrated pianist and composer, have elected him in their sitting of the 17th April last, a member correspondent of the *Académie des Beaux-Arts*.

JUNE, 1820.

EXTRACTS FROM THE DIARY OF A DILETTANTE.

(Resumed from page 213.)

April 30th. I have more than once mentioned the degenerate condition of dramatic music in Italy every new composition from thence confirms me in the opinion which I early took up, and still entertain, on this subject. One meets with no traveler qualified to judge, who does not admit the deplorable state of the opera in that country. The church music, also as appears from the account of an intelligent writer who has recently published, is as much fallen as that of the theatre. Thus he states in a very few words, but he speaks rather more at large on the mode still in some degree resorted to for supplying the church with soprano voices and the case he puts a word to the point, so strong, that it must carry conviction with it to every candid mind.

"I have," he says, "been much disappointed in the church music of the catholic countries of Italy and France; it is by no means equal to that of the Portuguese or Spanish chapels in London—at the chapel of the Grand Duke of Tuscany only did I hear music which did not make me regret them. At the chapel of Monte (Cavallo) there was fine music, but procured by means that must cause indignation and disgust in all minds where the moral law is not dulled by stupidity, or disarmed by indifference. If a father were to put out the eyes of his son, in the hope that he might thereby gain a livelihood as an object of compassionate almsgiving, the police of any country whatever would justly punish him as a criminal, and the deed would excite the horror of all who should hear of it."

"In the time of the French dominion in Italy the guilty practice alluded to was forbidden. I know not that it is now allowed, but while such singers are anywhere listened to, it is evident that it is encouraged, and our acquaintance, perhaps better, who expire in rapture when they hear the *Miserere* sung by these wretches, are not and part in this high treason against Nature."

May 3rd. Private accounts from Frankfort state—for the twentieth or thirtieth time, be it remembered—that Paganini will certainly quit Germany soon for Holland, where he will remain till towards the end of the year. He will reach Paris, says the same communication, about the middle of December and quit that city in the month of April, for London. This is considered to be an authentic history of the great man's intentions, and we may prepare ourselves for the reception of this modern Orpheus next spring. I wish an Amphion would precede him, and raise up a room in which the King of the Viols might be heard without his audience incurring the risks that now are run in sitting out a concert. The choice at present is between being melted by heat or frozen by currents, with the great probability, in case of heat, of being roasted to a cinder.

What a capital speculation—how certain a 10 per cent. net, for the money invested—would now be a suite of fine public rooms. This is just the moment for them; and the most eligible piece of ground that all London could produce, may at present be had for the purpose.

6th. The following which I extract from the *Court Journal*, is interesting to the musical dilettante, inasmuch as it shows the state of the art among the high Austrian nobility, and what their feeling is in respect to the rank of music, which is to be inferred from their having publicly

exhibited their proficiency in it. The ladies of Germany, I hardly need say, stand higher in point of birth, than the same class in any part of Europe: they hold in great but ever-ready contempt the pretensions of what they call our mushroom houses of peers: and this is almost enough, I am most ready to admit. But strong as is their mental debility on the subject of pure intellect, and brutal that has for twenty generations bowed down through patriotic veins—they are no more proud through custom of their intellectual superiority, as the ancient account was truly.

"*Vienna, April 25th*—At a Concert given here on the 4th instant, in pursuance of the Austrian court, for the benefit of the sufferers by the late floods, the overture to *Armida*, which, arranged for eight voices, was the distinguishing feature. The Countess of Hohenhausen and the Marquis de Montebello were placed at the first. At the second were Madame de Specht and Count Mautsch. At the third, the Countess de Taubert and Count Camillo Fuchsberg. At the fourth, Countess A. Fuchsberg and the Princess de Lobkowitz. At the fifth, the Countess de Dachsberg and the Countess de Arndt. At the sixth, the Countess Lobkowitz and Count Hohenhausen. At the seventh, the Countess W. de Hohenhausen and the Countess de Taubert. At the eighth, the Countess de Wallis and the Countess de Lobkowitz. Vienna is, perhaps, the only capital in Europe which could assemble such an array of distinguished countries from the very first ranks in society: and it is almost unnecessary to add, that, in each house, the concert, in all its parts, was admirably executed."

Let it not be supposed that I mean barely to recommend countries to exhibit their talents publicly: or that I am an advocate for the performance of an orchestral composition on eight piano-fortes: the one is not only unnecessary in itself, but harmful to performers, and the other is ridiculous. I only wish that the progress in the art made by the German nobility of both sexes, and the rank which they apparently occupy in it, should be known in the aristocracy of England.

7th. The receipts at the different German theatres for the month of April, independently of the house let by the owners, were as follows:—

Maria	67,140	65.
Freyer	65,000	64.
Hoftheater	65,762	65.
Opera	64,100	
Freyer	30,375	30.
Amberg	35,504	35.
Vindobona	35,718	35.
Vindobona	35,500	35.
Opera	37,500	37.
Vienna	35,700	35.

10th. Madlle. Sontag is turning the heads of all the Bohemians and debauchees of every city she visits. She has been performing the part of *Edith*, in the favourite comic opera *J. J. J.*, in an admirable manner at Berlin, and even the French critics declare her to be quite equal to Madame Reichinger in the character. The German journals are not a little indulgent in the reports, first caused by the French papers, and repeated by our London prints, of the fine songstress having been blind at Berlin. The story, it seems, was fabricated by the opposite party in Paris—with what view is obvious—and circulated freely here, for purposes of a similar kind.

Madlle. S. is going to Warsaw, St. Petersburg, and Moscow: she returns by Hamburg, where she will perform, and then pay our visit to this country, which it is

and will be her last. The widow of her husband, Count Rott, as well as herself, have, according to report, refused to acknowledge the legality of her marriage on account of her not being able to sustain a descent from nobility. This is the very perfection of absurdity—fully suited to the truth power. A Vienna maxim—a rule which may be had for a few hundred crowns—no one would have been heard of beyond the coast of Albania, but for her union with a beautiful girl of the highest talent—a man who, but for this match, as fortunate for her, must have lived and died in poverty and obscurity. Besides, to raise a marriage which gives him, at once youth, beauty, independence, and a name.

12th. Is a very entertaining, gossiping book just published in the following pleasing account of a master well known in his day, and who has left many excellent minutes to assist his memory as a teacher.

I know August von Schwan, Rottmann well: he was a great man in his way—more remarkable, however, for science and taste as a composer than for genius or originality. When a performer at the Opera house, his acting had astonished, and his singing delighted, Gorch. From the fair passions of riches and fame which the metropolis held out to him, he retired in early life to Bath, where he spent his last five-and-thirty years. He was an amiable, benevolent, and cheerful man, but too generous to acquire competence, and too over-trusted to escape imposition. When in his prime he might be considered as the last musical teacher and accompanist in Europe. The brilliant group of public singers mentioned above all received their original vocal grace, or final polish, from Rottmann. He died in 1810, universally mourned and regretted."

The names referred to are Maria Hillington, Strachan, Davis, Cavallini, and Rottmann. None two or three of these were, perhaps, indebted to Rottmann for some or less instruction. Strachan was his pupil, but Maria, Davis, and Cavallini, certainly received no tuition from him.

14th. I am glad to see that the Directors of the Ancient Concerts have contradicted the report of their intending to discontinue their performances: "they neither have, they say," nor ever had, an intention of giving up these concerts, which will be repeated next year and continued as usual."

I have always been of opinion, that the best school of music in England and the only one for a great number of years, has been the Ancient Concerts: they have not only furnished classical masters, but proved a bulwark against the attacks of fashion, which is and ever has been, irreconcilably hostile to what is not new, and generally contented to everything not having the recommendation of novelty. To the Ancient Concerts we are indebted for some of our best singers: for Mr. and Mrs. Harrison, Hartmann, Mr. and Mrs. W. Hayward, Vaughan, and Mrs. Johnson. But more than all we owe to them the commemoration of Handel, and the subsequent performances in Westminster Abbey, which excited a widely-spread taste in Great Britain for the "solid and true" in music, and led the way to that general cultivation of the art which will ultimately rescue us from the charge of not having a musical nation.

But the warmest friends of the Ancient Concerts must admit, that in consequence they have not kept pace with the age: there has been a prejudice, or a want of zeal and activity, in the noble Directors, which has very much diminished the respect of the public for their performances.

and therefore, if a remedy be not promptly applied, to convert the Hanover Square Rooms into a desert at least all that portion of them not corrupted by the band and the piano. The remedy or rather three remedies—the first or five are required, ought to be easily applied, and would restore to them (except the reputation they once possessed)—that of giving the best music executed by the best performers, to the best society in London.

18th. Let all musical wonders bide their heads—the violins who sing instrumental music, the pianists who run away with everything, except praise worth obtaining, and the violinist who has reduced his violin to one note of string and two of bow—let every one of these retire before the three "Wonderful wonders of wonders," such as Beethoven never dreamt of, whose powers I have recited.

And first a young lady of Bordeaux, who has neither arms nor feet, yet who writes, draws, paints, leads a pistol with her mouth and is also a musician, and plays upon the flute with her nose. She is, besides, remarkable for her beauty. For this intelligence, I am obliged to the Foreign Literary Gazette, which I think on the very day of its descent, related the marvellous history.

The next is furnished me by the Brighton Gazette. The animal does not say whether the gentleman occasionally varies his amusements by acting person.

"Among the passengers from Dacca on Thursday was Colonel Robinson, who, although possessed of one arm only is a finished fiddle-player, is by no means deficient, even with Drury. The history of this gentleman is remarkable. During the Peninsular war he was shot off in a battle where he was engaged. He was conveyed from the field, and the men upon whose shoulders he was borne had his hand struck off by a ball, which carried away the colonel's arm at the same time. Being an accomplished fiddler, he has invented and made such his own kind a fiddle, in which he now plays, it has thirteen keys, and is a most extraordinary piece of mechanism. Colonel R. although not a professional musician, has the appointment of leader of the Duke of Devon's band, and he now visits that country with letters of introduction from the Duke of Devon to his Majesty."

But the third is still more astonishing than either of the former. What a pity that the Apollo Rooms are not now in existence to receive him! There was the atmosphere in which first flourished whatever of the wonderful kind failed elsewhere.

"A new musical wonder has, we have perceived himself, in the person of a German, named M. H. H. who executes the most difficult pieces of music and produces tones that are not only effective but powerful. I were striking upon his rim. He has, we learn, already performed before the courts of Berlin, St. Petersburg, and Copenhagen, and is now at the Hague where the professors of music have testified their astonishment at his singular talent. He is expected in London within a few days, where no doubt, if accompanied by real music, never fail to prove attractive."

22nd. A friend, to whom the following verses were sent by the author, has communicated them to me without prohibiting the insertion of them in my Diary. A dilettante may be allowed to join in a laugh at his favourite art, when nothing but a joke is intended. But whether permitted or not—a better joke or remark to mount—the matter must be right that remains uncorrupted by such pleasures from the pen of one of the most generous wits of the age. The lines were accompanied by the enclosed letter, which will be

better understood when it is known that the writer does not pretend to the slightest knowledge of music.

"Dear —"

"I paid on a visit yesterday and I very much wished you with me. Our conversation was principally, as you may suppose, on music—and he desiring me to give him my real opinion respecting the various grades of excellence in all the various compasses of the Italian, German, and English schools, I have done it rather to oblige him, than from any overruling opinion I have of my own judgment in that article. Such as it is, I submit it to better critics, and am,

Yours sincerely,

"C. L."

FREE TRIMENTS ON SEVERAL EMINENT COMPOSERS.

Now cry up Haydn, some Mozart,
Just as the whim takes. For my part,
I do not care a farthing—who
For either of them, nor for Mendel,
Lament a man too fine and easy,
Without admiring I cry him
In then, the world with constant glee,
That never heard of Mozart's name,
Be happy as I hardly have;
And yet I eat, and drink, and chat,
Like other people, if you watch it,
And know as much of story as a school,
Then do the praise of Haydn,
He must not outgrow what was
That as it is the worst of all with Taffel,
Before that date, however, I bid,
By which we see, by which we
Found out, I have great mystery, the great
I want to move for someone
Then he did his English name,
Being no painter, and had built
He says, if I can hear that talk,
And Taffel, the other and modern Handel,
And something in the end, but I have found
The dead can't be put to sleep
For ought I care, may take themselves
And, if the tongue does not suit,
I'll show him, I'll let us to look
There's a bit of singing of a sparrow
To choose to at him, not to let him
Of Haydn's Popcorn, and Mozart's
Know just as much, good heaven, as I do,
I would not go too far to suit
Delicious Bait, or Bait, which is it?
No more I want for Haydn,
As for Mozart and Beethoven,
I shall not say a word to prove him,
Because they are long gone, I have said!

C. Lamb.

The Aurora Concert.

SIXTH CONCERT

Under the Patronage of the Earl of Derby. Wednesday, April 21,
1829

Act I.

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| 1. Overture. Spagnoletto. | Contra. |
| 2. Trio and Chor. Around the last Festival. (Miss Stephens, Mrs. Kinnaird and Sisters) | Acrobats. |
| 3. Rev. To Heaven's Embrace. (Mr. Voughtan, Andro, Mrs. Voughtan) | Harmon. |
| 4. Song and Chor. (Mrs. Voughtan, Mrs. Voughtan, Mrs. Voughtan) | Contra. |
| 5. Canzonet. (Mrs. Voughtan) | Harmon. |
| 6. Song. It must be so. (Mrs. Voughtan, Mrs. Voughtan, Mrs. Voughtan) | Harmon. |
| 7. Song. If I give thee. (Mrs. Voughtan, Mrs. Voughtan, Mrs. Voughtan) | Harmon. |

END

again surprised to report the remark he made to the third concert, of having only ten successful pieces during the evening the first of which No. 5) was very well placed. The same remarks he made in his interview with them. I am often surprised at the limited knowledge of what there are to be said when a first night night and reviews are required brought forward every evening the remaining eight (with the exception of the second movement, though very rare & polished) are never heard. We have previously being a new note that the first, having No. 5 was very successful and that it was one of those large measures of the genius and skill of the musical world that, in the opinion of independent players had turned out successful. Mr. Phillips sang No. 1 in a difficult attempt. We do not mean to say that his performance was not good, but it is that of a higher order to which we refer. In comparing the score from which this song is taken Handel's notion of the more a complicated melody in F major to take part thirds and sixths, and after a beautiful higher song and a more full of something mysterious, sung in thirds in a manner which must have deeply affected the audience. The song is quite a new discovery before sung by Messingman, not recorded as a duet. It is a most beautiful and of composition such an arrangement for trumpet and piano, and in its place in the opera must have told well. In the present concert it was rather singularly well made to have a lower melody, but the whole strength of the orchestra with great harmony as effect and interest of the singer to equal the almost perfect of his lungs to keep pace with the instruments, and to be capable then of such a deprecating this singers or more common place is difficult. Mr. Phillips sang a better than any have sung of the present day with whom we are acquainted. Miss Peto had only one song allotted to her during the evening No. 9 which we have heard till we are weary. Level a staid and with equal dramatic and true passages in which the composer has written to have been to establish a sort of steady between the voice and the instrument. It is in fact, a fine specimen of the lyrical style so prevalent throughout Italy about the commencement of the last century. Let us, however, do justice to the singer in which Mr. Wainman anticipated the song which it showed him to be very fully aware of his instrument, it also proved that his judgment and taste were equal to his knowledge. It was an admirable performance and he merits our unqualified praise.

Marianne Waldron made her first appearance this season in the concert of the evening and was received with marked applause she is a pleasing intellectual singer and singing staff her performance for the difference between the above and the concert room, we are disposed to award her our full cord of appreciation. This being their second during the current term as a quartet of 4 persons with Demuth (No 7) there is the largest set among student groups (No 12 in which she was separated and finally by the charming question and song from "Madame Butterfly" and then Zeffirelli (No 16), leaving your school to take by relative talent every man to please those people who will come to be disappointed of the latter effect, both from nature to be performed but also of due attention to them, such grand events and great things they be heard with comparative indifference. Comparing & discom (No 7) is a striking statement of that. The very difficulty remains our honest indignation in getting what we receive but consider as great disappointment in the manner and reputation of one of the most admirable musicians.

the world over now. No. 12, called a German Flyer, and suggested, as it were, how the concept of about a dozen sets of English words by other modern designs of a "German" and "German" printed in the magazine of the American Language Flyer, and that it had a very good copy of "German" with his name added to the words "and" "German" the "German" "German" and not, however, than "German" "German" "German" "German" "German" "German" and "German" given, as all "German" we can only afford to have the "German" "German" words by "German". "German" can show them to?

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Under the Direction of the Board of Nursing, Wednesday, May 3, 1900.

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|---|--------------------------|-----|-------------|-----|
| 1 | Signature and Head March | 100 | They walked | |
| | Along Brown Junction | 100 | Mr Phillips | 100 |
| | They were not long | 100 | to rest | 100 |
| | After the first | 100 | of the day | 100 |
| 2 | March 1st, 1860 | | | |
| 3 | 100 | 100 | 100 | 100 |
| 4 | They were not long | 100 | to rest | 100 |
| | After the first | 100 | of the day | 100 |
| 5 | 100 | 100 | 100 | 100 |
| | They were not long | 100 | to rest | 100 |
| | After the first | 100 | of the day | 100 |

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- [illegible]

The selection from itself, with which the concert opens, affords complete illustration of the change we have frequently brought forward as to the standard and disposition as to what pieces are put out and strung together without regard to musical taste or propriety and, of course, the effect much weakened and often altogether destroyed. Thus the concert consists of four distinct movements, each displaying a peculiar character and required to produce just what in the concert art is called *changement*. But at the American Concert it has been the musical practice to omit the two intermediate movements, thus giving per se a hint from the first to the last, and thereby giving us only half the overture and the worst half too. Then, after the manner, the Dead March accordingly follows, with all its pathos and carrying on now whatever of the grand and heroic effect which a mighty soldier merited. After the magnificent chorus "Love and Liberty," as a caper there is the capricious solo on a minor affecting a kind of diabolical twist to the ear and serving to introduce the comparative movement which succeeds to the grandiose pastoral serenade this time. An instant raised, is introduced the standard melody of the composer's grand design, who in the next movement. Among the Richard Wagner has introduced his grandest work. The performance was admirable, particularly of the first system.

Mr. Butler was - Bruce Johnston's better than usual.

no effort could be elicited from a composition so performed. Beethoven's *Trojan* may be fit for the stage, certainly not for the concert-room, and in the present instance, the singers appeared to be utter strangers to its character and to the author's meaning. The *Aria* by *L. arafie* is a funny thing, and the *Recess* of *Paradise*, a strange affair at best, has been so often and so much better sung, that it very narrowly escaped the fate it now more than ever deserved.

SIXTH CONCERT, Monday, May 17, 1858.

Act I.
Sinfonia, No. 12.
 Duet, Madame Matheson and Mr. Phillips, "Belle image" (*Amazone*).
 Quartet, Mrs. Adams, Miss, and Visconti,
 Messrs. Matheson, Thacker, Thacker, and Ladbroke.
 Act. Mr. Prochard, "Sinfonia à son Maître" (*Le*
Amazone).
 Overture, *Chorus*.
 C. M. & W. W. W.

Act II.
Sinfonia, No. 12.
 Duet, Mr. Prochard and Mr. Phillips, "Belle image" (*Amazone*).
 Adagio and Rondo, *Chorus*, Mr. Thacker.
 Act, Madame Matheson, "Non più di due," with
 Chorus, Messrs. Thacker, Mr. W. W. W. (*Le*
Chorus & *Ten*).
 Overture, *Agitato*.
 London, Mr. W. W. W.—Conductor, Mr. W. W. W.

THE approach so deservedly brought on the direction by the fifth concert rendered it necessary that some effort should be made to this to redeem the credit of the Society, and a performance of a very different kind was the result. What was chosen was, with one exception, well chosen, and what was done was, also with a single exception, well done.

The military symphony of Haydn would have been perfect had not the last movement been taken, as is now the inevitable practice, too quick. For our opinion of Mendelssohn's symphony, we refer to the notice of it in this work last year. Another hearing, by rendering us more familiar with its style and making us better acquainted with its beauties, has increased our admiration of its originality. Its masterly construction, and particularly novel and striking effects. The Scherzo and Trio were instantly and well received. The overture to *Chorus* was executed in a most perfect manner, the form and pattern strictly attended to by every one in this extensive and powerful band, and the romantic character of the whole composition so nicely preserved, that we may venture to name the present as the best performance ever witnessed of this fine pastoral composition. The *Agitato* was not less well executed.

We have heard the quartet—Mozart's 4th, in D—most efficiently played. Skilful as are the individuals to whom it was assigned, the ensemble did not prove as perfect as we could have wished. There were indications of an absence of good understanding—a want of mutual understanding was too often apparent. The *Adagio*, for, of *Unguet* was wonderful & wonderful as a performance. But just turned as a composition. He did that which, perhaps, none else can do, and which, if we may judge from our own feelings, nobody wishes to hear done. In fact, the State knew all its best character when music, so entirely devoid of feeling is enacted from it—a life would answer the purpose better, if supplied with a sufficiency of boys. The soft tone of the "concluding note" is given, and an instrument yielding comparatively harsh sounds has superseded that which once

breathed nothing but tenderness, and was employed to emit only gentle emotions.

The duet from *Amazone*, for voice and harp, was exceedingly well sung, and loudly applauded. A variety came the voices of Madame Matheson and Phillips. Though it was a little of the inclination to hear an *Aria* in particular, a handsome general in uniform, parted with *dear* about a hundred, and talk in high sounding language of love and valor. Madame Matheson's *Serna* (for the whole of the overture was sung) from *Ten* made a great sensation, and, as far as regards the singing was an admirable performance, though a little more feeling imparted to the recitative would have improved its effect very considerably. Williams justly shared the applause bestowed on this piece for his accompaniment on the *Chorus* concert.

Mr. Prochard, who has long been the principal tenor of the *Opera Comique* in Paris, appeared for the first time in these concerts, and the second time in England. His voice and intonation are both good, and we are led to conclude that he is well acquainted with his art. He sang with rather too much energy for a concert-room, even on the stage we should have thought he strained his voice not only beyond its natural power, but more than, under any circumstances, is reasonable in musical declamation. The air is a masterly production, and deserves to be better known. In his duet with Mr. Phillips he appeared to greater advantage. This is a fine composition, which we never recollect having before heard in England. The bringing this and other such works forward is creditable to the management.

THE PHILHARMONIC SOCIETY AND M. HUMMEL.

To the Editor of the Harmonicon.

Sir,
 May 20th, 1858.

THE question between the directors of the Philharmonic Society and M. Hummel has created as much conversation in the musical world, has been so openly and freely discussed, that it will not be quite useless or uninteresting to state it impartially in your pages, should you deem the communication worthy of insertion.

When this celebrated professor arrived here, it was naturally enough expected that his services would as early as possible be obtained for one Philharmonic concert at least. He was applied to for this purpose, but certainly not in a manner likely to inspire an eminent foreigner with a notion that our professional men are influenced by the rules of very high breeding in their first intercourse with strangers. The application was in the form of a letter from the secretary of the society instead of having been made in person by one of the directors.

This communication was not expressed in unkind terms, undoubtedly, though far from courteous in its style. It rather called upon than invited M. Hummel to perform, and in blunt language named fifteen guineas as the remuneration he was to expect. A subsequent note raised this sum to the still more magnificent one of twenty. M. Hummel answered neither, and having been not well advised. It must be an extraordinary letter that is not entitled to a reply, besides which, he lost an opportunity of making the directors sensible that the mode in which they had applied to him was not particularly remarkable for its politeness, or the terms proposed very much distinguished by liberality.

It is said that the men thus found were possessed by other great passions, have suffered for their art, and that surely there is a wide difference between practical pedants and vagabond who undertake a long and arduous journey between members of a society who devote a subject to divine study advantages from it, and strangers who cannot be supposed to take any interest in its success. The influence of a devoted single might well have pointed out the distinction, and in all events M. Hummel's name should first have been mentioned, and then have the right to be attached to such as the future would not be themselves justified in according to the least might already have been thought to be done, and the character of the society for good numbers and progress have remained unimpaired.

I am, Sir, Sir,
As Assistant

M. HUMMEL AND HIS TWO CONCERTS*

It is said that both nights when M. Hummel first visited this country, and particularly everybody by his performance on the piano forte being there, was as heartily as ever. He now has returned here for a short time with the dearest reputation of being the first in his art that the continent of Europe has at the present time produced. His name long preceded him, but his concert now have progressively greater and more have it were the great made in large quantities with him, but as he necessarily plays for superior performance only his works are not and perhaps never will be in very quantities.

On his arrival in London he announced a concert which took place on the 25th of April, and drew as large an audience, that he almost of a crowd for the 11th of May, when the numbers even exceeded those crowded on the former occasion.

In his first concert M. Hummel performed a 4th and 5th parts in a composition of which both as regards science and taste his own opinion was repeated, or as should think could have been entertained, by all the judges to be seen who were very numerous. But this as well as the other two songs produced as in a few words we shall most likely be able to be noticed in our review we therefore will for that time postpone our remarks of particular remarks on these matters. His first song played a new characteristic feature, founded on a simple and rich melodic accompaniment, in which his story had more room for expansion than in his recitation, the style being more and showing higher flights of the imagination. He concluded with an extraordinary performance in which he embodied the greater part of the finale to Don Giovanni and two popular airs. The whole of this except the latter part (which was a little of repetition) showed as low as the preceding piece his command over the instrument, and the richness of his resources. But of all superlatives we must remark, that he who is in the habit of relinquishing his up at length a stack of subjects passages and incidents as he moved upon which, he had to run down with extraordinary abundance of resources after a long and laborious performance, however little more than playing from memory.

In his second concert M. Hummel repeated his concert which we heard with increased pleasure. His afterwards

pleased with M. Mendelssohn, a short for two piano forte, in Mozart. The execution of which was as perfect as was to be expected from two such masters. But we must add, here and on the spot we have heard that through we should have preferred to such as in the composition, and it is not surprising to think of the spirit and new melody which.

After the M. Hummel gave his two concerts upon the piano forte, some conversations were had, and some strength, and some of which in fact, subjects were, and what is of more importance, the effect on frequency original, and their other playing. The present concert, in the last, witnessed a double triumph over performance. He had previously visited the city, and a French had not a thing. The request was received by the foreign agent, and produced two subjects, neither of which M. Hummel appeared much to mind, but in length, and in them were very brilliant and interest demand, and finished with the very air. The first by which he performed was when a long, though by one heard it is a very different subject. The second was of the first one of the most splendid displays of pianoforte playing we ever heard, and left an impression on the audience which will not easily be effaced.

M. Hummel is a performer in general of all sorts, but such talent does not in the last, and then, for particular, though he gives credit the former to others. He sings in the true style, and many a woman's voice, than any we ever heard. The strength and power the quality of his fingers are among the distinguishing features of his playing, and the perfection he attains in his hand is too remarkable not to be ascribed to a who have been, though he attributes a nature that could be expected. His first piece quite as often as it is great a degree as those who have a strong predilection for that manner, which denotes much resources, and much. His execution is perfect, but we cannot but be here we consider great rapidity as a superior quality. We observed, and it is a little surprising that his attempts sometimes were somewhat a short time most of the passages of the present day would have taken him. His grand voice makes him that great voice, and it is impossible to observe the variety of an air in the beauty of a modulation, that spring and dropping on the piano forte are generally restricted to be those who are accustomed to performing some of the lighter pieces, and feel obliged to support the weight of such loads and deep feeling by mechanical devices.

We shall have to be moved by seeing that M. Hummel has every reason to be satisfied with his company here, and that we may congratulate ourselves on his having accepted this country as the best he is making through Europe, particularly in his family making in his native country, and devoting the rest of his life to the enjoyment, with his family, of that happiness independence which his talents and industry have acquired.

CITY AMATEUR CONCERT

After repeated postponements, owing to a cold from the cough of the pianoforte to secure the assistance of Mendelssohn, the members of the above concert had their first meeting for the evening on the 25th of May, but, as the following notice which was delivered with the help of performance will show, were not destined to disappointment as far as Mendelssohn was concerned.

* For a review of M. Hummel, on 1st p. page 195, of the last number, I am, Sir,

"The Committee regret exceedingly, that, notwithstanding all their endeavours, they have been unable to secure the attendance of Madame Malibron Garen and Signor Donzelli, who, although they have been positively engaged to them for several weeks, have, within a few days only, accepted an engagement at Bath for the evening. The Committee however feel assured, that the talent they have been able to substitute will be deemed an ample compensation for their absence."

It appears to us that the endeavour to engage Malibron and Donzelli, and the actually engaging the singers whose names are to be found in the programme were both a little unwise on the part of the Directors. We know enough of the finance of concerts to suspect that either the singers were prevailed upon to give their services under their usual terms, or that the Directors must have made pecuniary sacrifices themselves to obtain them. Now neither of these systems can last, and therefore we say the adoption of either is unwise.

The programme of the concert was as follows—

PART I.		
Oratorio (Don Giovanni)		Messrs.
Aria. Sig. Curioni, "Quell' uovo,"		Messrs.
Aria. Mademoiselle Blain, "Bel raga," (A. G. G. G. G.)		Messrs.
Trios. Piano-Forte, Violin, and Violoncello—Messrs. Fother, Mort, and Lindley		Harmon.
Aria. Sig. Curioni, "Quell' uovo," (A. G. G. G. G.)		Messrs.
Adagio and Rondo with Variations, Piano—M. Donzelli		Dancer.
Duetto. Madame Mackham and Mademoiselle Blain, "Kul aria" (Figaro)		Messrs.
Pastorale, Violin—Mr. Mort		
Grand Finale. The Tales by Mademoiselle Blain, Mad. Donzelli, Mrs. Wood, Sig. Curioni, Mort, and Fother. "Presto, presto," Don Giovanni		Messrs.
PART II.		
Symphony, c. flat		Green.
Roma ed Arm. Mad. Donzelli, "In chitole"		Green.
Duetto. Mademoiselle Blain and Sig. Curioni, "Bel gin nel torto mio," (La Donna del Lago)		Messrs.
Pastorale *		
Aria. Les variations—Mrs. Wood, "Shut out and"		Piano.
Duetto. Sig. Curioni and Curioni, "Be Solo," (A. G. G. G. G.)		Can. G. G. G.
Quintet. Chorus		Woods.
Leader, Mr. Mort—Conductor, Mr. Fother		

With such a corps it is needless to say that the vocal part of the concert was well worth hearing. The orchestral struck us as not quite equal to that of the rival establishment. We wish them both success, and will only hint that emulation, not rivalry, should be their aim, if they would attain longevity.

Foreign Musical Report.

VIENNA.

MADAME LA ROCHÉ has been exciting wonder here by the marvellous and masculine power of her voice. Her tones are most uncommonly forcible in France and Germany, but her dramatic skill and musical science excite no less admiration than the physical peculiarity alluded to. *Alceste*, an opera by Meyer has failed, notwithstanding the exertions of Wild, and we may add, despite of its intrinsic merits. This result is, we think, attributable to the composer's exclusive attention to orchestral effects, and the step-fatherly care which he extends to the solos and other vocal passages. In Wagner's *Great Family*, a young

* Omitted on account of Lindley's illness, and a Fantasia on the Storm, by Mort, substituted.

JUNE, 1839.

debutante, daughter of Madame Grönbeim, was most flatteringly received. She possesses all the requisites for eminence in her profession, and as she is but sixteen, there is abundant time for maturing her great natural capabilities. She has only to continue in the same school, which has thus early developed her vocal talents. Her subsequent efforts in *Agatha* and *Famira* have strongly confirmed the favourable impression made by her first appearance.

Landpainter's *Vampyr* has not met with very remarkable success. The general opinion appears to be, that the subject and its treatment, however skilful, by the composer are alike unsuited for popular representation. All praise is due to the performers. Fischer, as the *Vampyr*, sang and played in most classical style, and Madame Achten, as Isabella, evinced a power and energy of which we had not thought her possessed. *Hippolitus* and *Perthuis* were well sustained by Messrs. Schuster and Schubert, and as the subordinate characters were satisfactorily filled. In short, the management derive much honour but, unhappily, little profit, from the style in which this opera has been produced.

Count Ory was well received, though indifferently performed. *Fame* had preceded it, and Fashion determined, right or wrong, to find it excellent.

The Josephstadt Theatre is in a sad state. Its late director, Fischer, is declared ineffectual, and the poor and almost spiritless corps dramatique are under their own management, sharing among each other whatever Providence pleases to send them. This interregnum is as fatal as all others to good government. There is no lack of pieces, but they are merely superfluous evidences that the theatre must have better funds and actors ere it can justify an audience in wasting two hours of existence within its walls.

BERLIN.

Festival in Honour of Mozart's Birthday.—On the 27th of January M. Moser appropriated his academy to a festival commemorative of the birthday of this immortal master, whose last, richly garlanded, was raised in the hall. The chamber was so crowded, that many of the audience were fain to content themselves with seats in the ante-room. The activity of Moser cannot be sufficiently praised. He has so increased the general love and taste for music that it is thought a larger hall must be procured for the ensuing winter (the present being inadequate to the accommodation of (as the German journals say) the "thunder-streaming friends of art.")

The arrangement and execution of the concert were equally excellent. Nothing was performed but Mozart's compositions, the concert opening with his symphony in c major, and that of a minor superior in energy and passion to all the rest, concluding a musical festival seldom equalled in the taste of the selections, or the precision and skill with which they were executed.

On Sunday, the 20th March, Madlle. Bontag was again heard in the city, whence her fame first spread throughout Europe, and where she first won that wreath which has been conferred to her in perpetuity by the voice of various nations. That three years of absence had intervened was visible and favourably so. The gentle and blooming girl has grown to full and earnest womanhood, and the delightful warbler is now, in addition, a perfect artist. Her voice has gained in compass, her execution in brilliancy, and, above all, her expression has gained in soul. On that, the first night of her reappearance, she evinced it manifest that, now, a very different standard must be employed than

graduated, breathing the spirit of America's poem, and to teach the whole world.

[illegible]

The suppression of Taghata has cleared the following glaring anti-national suggestions. We hope it, to the belief that nothing tends to throw light on the danger of the Empire is related to success. Whether the Frenchman knows what he is talking about most, of course is matter of opinion. However he speaks with authority enough.

It is my sincerest hope that the
F. I. C. will be able to help you to
find the right place for your place
and to the right place for your place.

- The pulmonary artery also receives a smaller amount

We carry the whole job, and provide the plant too.

for the graduation of the grove and give in Paris, to make a magnificent. But our work is still to make of our already abundant the most work in something that the Fama is owner of our court of a part in generally less of a job in just. He says and made Tachon to leave good to go our right pleasure to her and to her doing. In the end to find that he will do the most feeling to go on and to say them thinking that would be a plaining interpretation of her saying. That it is an amazing all this we have her impression of her former request. Give us doubt and find the power dignity of the past, will be in word a work that find must have made her your character of your place.

For the change algebra to be the quotient, dual maps are not given independent data (change)

DOI: 10.1002/for

The gathering of Al-bukhari is given to M. G. G. and M. W. W. has suggested a quote by the old with something that the interpretation is marked by the word and effect of the modern world. The intended message of the ceremony is to be a symbol of

The *Elmer* of the *Barren*. The strongest help is given by the *Journal de Paris* that a singer who is engaged in the *German Opera Company* at Munich, and has made an audience of sensation at Stuttgart. He was formerly a stable master in Wurtemberg and, becoming poor from want of employment he resolved on offering himself to the stage for which he felt qualified by a voice of extraordinary power. He has been so fortunate during the short career of three months that he is said to have paid off his debts out of the tail of his salary for the year, and to have raised his family who were living miserably at Stuttgart, to ease and independence.

On Drugs.

Kenny's Interview

On Thursday the 17th of April, William Westcott made his first appearance this season in England, in *La Cendrillon*. The result of this part, which we will credit the talent of Madlle. Barrow, is beyond the compass of the *Times* Magazine, and part of it was transcribed, a portion always to be avoided if possible, but too considerable to be

back upon the ground—which will be nearly forgotten in a very few years—than to see that is likely to keep its place on the stage. No person attended the performance, and the poor women to be led back.

There were two fine performances in white and made of agate; on the last of them a *Frederick*, and in the first of *Il Barbiere di Sargina*, a fact of which two opinions were duly appreciated, and not one so far from being warranted with those of Madame Lescaze, whose taste, particularly and style in a considerable degree, well agree that there admires in this country. *J. Ponce* seems to be withdrawn, and, whatever may be the reason, it certainly had not a fair chance given it in this house.

The Thursday the 13th of last month, Myron Loomis was here for the first time in this country in the space of 30 years. He is the part of American of genius that my town thought to have. The fame of his name had long reached us, and his character as an actor had been quite as well known. He brought a reputation as an actor favorably to a performance in a certain language, but with an equally valuable manner of expression in his own language. His figure is tall and slender, and his voice is clear and full. He is a man of great intelligence and a man of great energy. He is a man of great energy and a man of great intelligence. He is a man of great energy and a man of great intelligence.

[illegible]

As a matter of fact, estimating his talents from his performance of a song a chorister he is equal to what Handel, Mozart and before he became a hero has sung, and superior to any one else that ever appeared on the boards of the King's Theatre. The character he represents is always approved in his word, he attends to all the wants of it, his language is the dull deaf common vulgarism, from the very first morning to the last he never ceases to be aware of the existence of such a person as Lashford, of all the presence of a large audience—he is the rich, vulgar man, bent each way on pleasure with a foreign education, and seeking his daughter in order to gratify his stupid selfish pride.

There is a further everything that could be said—Madame Montrose failed an obvious opportunity throughout as we endeavored to show her that Correll should have been represented by Mable Beane, and the part of Lottie ought to have been played by Madame Lassone, if she would have consented to take it. The outcome of the show is the most unfortunate circumstance.

THE
HARMONICON.

1830.

PART THE SECOND.

CONTAINING

A COLLECTION OF VOCAL AND INSTRUMENTAL MUSIC,

AND

ESSAYS, CRITICISMS, BIOGRAPHY,

&c. &c.

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4 3. FOREIGN MUSICAL INTELLIGENCE.

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1761 do not bring the history down lower than Alexander the Great. The style of his work has been said to be dry and pedantic. "It is indeed enlivened by no passionate ardour but each page is supplied with information on the subject in question, and the notes placed in various passages from various books."

In 1766 he died, downy and gave to his daughter, a very short time, entitled "L'opinion della storia de' reperi per un de' reperi." F. Giambattista Martini. In this are defined the principal characters and nature in the domain of the monarch and in temperance.

A rule and Giambattista attack even in 1776 made on his *Regno di Sardegna* by the Spanish and French, by which a defence of his own system, he endeavours to overturn all others, and principally that which Martini explains and details. Fagnano was an ardent supporter and an able writer, and there is much good sense and strong argument mixed up with some coarse and pedantic in his History, but his publications did not produce the effect he anticipated from it. The advantage of Fagnano's system was ground that remained unoccupied by the nature of the system. He was also accused by Antonio Martini of Lodi in a work entitled "Trattato in genere intorno all'educazione dei Negri" where a new and methodical teaching was proposed by writing upon each of the letters in the alphabet in Martini in his *Regno di Sardegna* published without name or date a pamphlet under the title of "Lodi in d'Apollon" in which all the venerable harmonies of the 16th and 17th centuries appear to be the goal of using in defence of the present system, and the author of the 18th is condemned as only to perpetuate the system from Parmesan and from all intercourse with the Music and their system but published in France from all use of his pen. This pamphlet was circulated all over Italy nobody knew by whom or by what means.

The numerous examples and students which formed the *Regno di Martini* his reputation in consequence to which was also derived to the treatment of music and learning which he remained ground his system and system and system. Fagnano the first, to whom he was his History of Music in 1762 paid him the compliment to acknowledge the power with his own hand in composing his letter, a small book in which was the system's system, and the system's system. Every one who has the love of the art, subjected to Fagnano's system, as they passed through Bologna, and elsewhere participated with sentiments of admiration and gratitude.

Martini was that he had composed of water on the other side, such as 1764 of which he died in 1764.

Of his musical compositions, the *Regno di Martini* system in the system, but the above and the above are not very generally known. As there are numerous and many of them still remain even the most profound admirers of the system rarely heard. Besides the works named above the following are known —

Lettera al Abate del Povero de Povero e della di sistema di Fagnano, Lettera di Fagnano 1774 in the second volume of the works of Martini page 605.

Giambattista Martini opera omnia in the second volume of the works of Martini page 605.

* The system of Martini in the second simplified form, and in the present system, any system, but the whole system is published by Fagnano in Martini's at full length, with a preface, introduction, and system is a very probable, useful form. — Ed.

Articles inserted in several Italian journals.

At Rome a document on the Fagnano system was delivered, and published by the Padre della Valle, on the 30th of November 1764. It was observed on this occasion that the Martini system had caused a name by Padre Martini in connection with the system. Another eulogy appeared at Bologna in 1766, by G. B. Martini. Martini transported his materials to the Abate Martini, his scholar, who it was heard would finish his History of Music, but he never was heard, not apparently to work on his task. In fact, the publications of Martini's rendered such an unobscuring almost stationary.

PAGANINI

Paganini's Essai de Violon en Quatre (Paganini's Method of Playing the Violin.)

Under this title, which is well calculated to catch the curiosity of artists and amateurs, Mr. Fagnano, maître de chapel, and director of the national theatre at Frankfurt, and further a distinguished talented person, to publish the result of his researches and personal experience with regard to the mechanism of organs employed in the celebrated *Violon virtuosus*. At present we have before us only the preface, and an article by Mr. Fagnano commented on by Mr. Lodi in the *Wiener* in No. 41 of the *Journal*. We are about to extract from this whatever seems calculated to give the subject interest before we resume.

"I have been fortunate enough," says Mr. Fagnano, "to have during my stay at Paris, the greatest masters of the French school, Bontini, Lodi, Bonini, Bonini, and many others, and I still preserve a lively remembrance of the deep impression made on me by their magic talent. But there still was not exceptionally different from that of the other masters then known, and although the manner of each was more or less qualified, they were all too mutually resembled each other in the method of deriving the hair, of producing sound, and of execution, so that they are inseparable. Not so, however, Paganini, with him all is new, and he is a prodigy on his instrument, effects of which previously no man had been capable, and which no words can express."

And further on, Bontini, Lodi, Bonini, and others, these great names among musicians, seemed to have exhausted all the resources of the instrument. They had extended the motion up, and reached the greatest imaginable variety in the use of the bow, which was made subservient to all the shades of expression and execution they had succeeded, in the range of their model, which reached the human voice, in passing all passions and all the movements of nature. Bontini, Lodi, Bonini, and others, they had raised the scale to the point which reaches to the domain of the human mind. In their style they are and remain great and unsurpassed.

But when we hear Paganini, and compare him with the other masters, it must be confessed that he has passed all the barriers which nature had hitherto raised, and that he has opened a new passage to himself, and which eventually separates him from these great artists — so much so, that whatever before him for the first time is introduced and unexpected by all which he hears of new and unexpected.

enabled by the fluid-like power with which he can give his instrument, transported, that with a sustained quality which no difficulty exists. In at the same time open to the heart a beautiful open, given to the violin the deepest breathings of the human voice, and deeply express the most feelings of the soul.

Mr. G. von Weber reports that having had frequent occasion to hear Paganini and to speak with him, and having perceived that the artist absolutely avoided all explanation as to the means which he employed, and the studies which he had pursued, he began to observe his style with attention, and in this and discovered the key to many of these effects which, at a first hearing, were so much foreign to the genius of the art. Mr. G. von Weber always worked on his style, to attempt the reproduction of these effects, and at length, after a certain time spent in labour, discovered that the difference of the attempts diminished daily. His observations and research have led him to establish the following facts:

• Paganini differs from other violins chiefly.

• 1. By his manner of tuning the instrument.

• 2. By a management of the bow entirely peculiar to himself.

• 3. By his use of the left hand in the stringing passages (stringing changes).

• 4. By the frequent employment of harmonic sounds.

• 5. By the art of combining in the violin the distinctive effects of a mandolin, lute, or other instrument of the kind, so that one seems to hear two different performers.

• His manner of tuning the instrument is wholly original, and is an apparent incomprehensible in every respect. Nevertheless he tunes the three first strings half a line higher, while that of c is a third lower than ordinary. Sometimes he changes this with a single turn of the peg, and he invariably meets the due intonation, which requires care and time. Whenever a string has such the higher strings stretch with the true intonation of the c , and two thirds of the string generally, but in a sudden change in tuning, the faculty of retaining each note at one point, still join us in the facts, namely, that Paganini may double the commencing his notes in the string. It was surprising to find, especially in one occasion, when he played the works on time and a half to the most difficult passages, without the least perception that he had changed his tuning. This tone of the strings becomes disturbed in its evening support, between the accident and the player. He is strong support, and that which he substituted, though afterwards used in a constant tone as a rule. His manner of tuning his instrument enables the most of notes of his efforts, of his execution of chords, and striking chords, which ordinarily appear impossible in the violin.

Mr. G. von Weber observes on this subject, that the extraordinary readiness of such a tuning of the c , and of any lower - one as much as third higher in, that it must be a very delicate thing.

Mr. G. von Weber continues

• Paganini's management of the bow is chiefly remarkable by the slipping movement which he imparts to it in stringing passages. His movement is so very peculiar that it is entirely peculiar. He begins by bow on the string and then over a succession of notes with incredible rapidity while the notes proceed from beneath his fingers, except to pause. The variety of his strokes with the bow is wonderful. I had never before heard marked with so much precision, without the slightest disturbance of the measure,

the clearest unmarked notes, in the most rapid movements. And again what came in support to these is prolonged sounds with what depth he, in the string, retains the notes of a sustained tone.

Mr. G. von Weber reports that the facility with which Paganini free himself from ordinary notes, whether in stopping with his bow, or even with a walking variety, or in driving when others do so in driving when they draw - was not the effect of a chance and computed stroke of hands. He adds that his stopping variety is the most one of his manner for other which does not stop perfectly correct with him, because the bow is allowed to sit over the strings and at the end of the string with a rapid & vigorously falls out at the same time with the finger of the left hand.

• He is equally fond," continues Mr. G. von Weber, "of playing an entire cadence in the string movement, with a single finger, and he then employs a stronger pressure and stroke, which stops in the time something to pressure and double, that the hand is sure by it.

The particulars given occasion to Mr. Weber to report his latest report - that only under the influence of such could have been acquired without doubt by studying them in observing not only an other musician with one finger, but with long movements of harmonic notes to arrive with ten fingers in the same rapid movement, as is shown done by Paganini. Mr. Weber further observes that the nature of other pieces with a single finger is not new - as is proved by the example of several masters, named and named in Paganini, Tartini, Kreutzer, Biondi, Spiller, Weiss, and many others.

His broader powers, says Mr. G. von Weber, in common ability in the employment and production of harmonic sounds - chromatic notes, ascending and descending, single and double chords entire passages in double strings - are all executed by him in harmony with the greatest facility.

In confirming the testimony of Mr. G. von Weber, that with Paganini these harmonies are really different from what are generally heard. For here they are not only in some isolated parts of the open string, where they are generally produced as in other violins. These longer notes themselves to grouping them down at one point by an ascending and horizontal movement, of which they endeavour to fill up the space by some further harmonic - obtained by stopping the string on a certain point, with the first finger, and with a finger further extended they allow it to escape. Paganini binds and produces these sounds by movement of every kind without appearing checked by any difficulty which appears insurmountable. Mr. Weber believes it to be possible that the particular movements, among general harmonies - others that are frequent and to the tone of which a slight movement of the bow would give an air of affinity to the harmony on which which might be the more easily produced, as he employs the harmonies on the lower as on the higher strings. It is even to be supposed that, from the softness character of the lower tones, and from the beating of the sharp harmonical sounds, results a contrast which is not always agreeable.

Finally - says Mr. G. von Weber - he has the talent of producing continuously with motion, which requires a sustained and long movement of the bow - entire passages passages as on a lute - on others which ought almost justify a

belied in song." Mr. Weber says, that this last, though very extraordinary, went, to common interesting to sporting men.

Mr. Weber in his conclusion, thinks it necessary to supply himself with the singular reports which have been spread concerning Paganini, and which the romantic imagination of the Germans has received with credulity. That it has been pretended that he endured a long imprisonment, either as a criminal, or for having killed his wife in a fit of jealousy, or again, for having made one in a troop of robbers—and that, during this long imprisonment, having duly had time to consider himself what he was then forced to require his "on patient art." To complete the fable, it is added, that his strings having one after the other were away, and his guitar being broken enough to refuse him permission to replace them, he had only one left—the *c.*—on which he then learned to execute pieces of any extent. The truth is, that the *Musical Gazette* of 1814 testifies that in a concert given by Paganini at Milan, on the 25th Dec. 1812, he abundantly displayed that surprising execution which fills all who hear it with wonder and admiration. Such was the enthusiasm with which he was received, that he gave eleven concerts in succession. From this period his triumphs on the string were the rage, and one in particular is cited, composed on a theme of Schumann for the ballet *Le Naze de Benvenuto*, which he still performs in the concert at present given by him. The correspondent of the *Musical Gazette* said in the article in question that Paganini was, in certain respects, the first violinist of the century, but that there were many who equaled and even surpassed him for depth of expression. If, then, the fables circulated concerning the artist were true, it would be necessary that he should have had time to resume a capital affair, and to have been imprisoned during a proportionate period, since he must have been not less than the age of twenty-one when he appeared as prodigious an effort at Milan, all which negatives probability.

Mr. Weber ends, by saying that he does not in his essay pretend to give a new method for the violin, but an appendix to the methods already existing.

PURCELL'S SACRED MUSIC.

To the Editors of the *Illustrator*.

SIR, 68, Great Queen Street, Lincoln's Inn

I HAVE done myself the pleasure of addressing you, in the hope that some of your musical readers may be able to oblige me with some information relative to the following anthems, and other manuscript compositions of Henry Purcell.

1. "Praise the Lord, ye servants." Anthem for three voices.
2. "Hear my Prayer." (in *c* minor). Duet, with chorus, for four voices.
3. "I will love thee." Anthem.
4. "Turn thee, O Lord." (Third Collect, Martyrdom of King Charles.)
5. "Laudate Coeli," (a Latin song, made upon St. Cecilia, for three voices.)

6. "Cruis in hoc flamma," (a Latin hymn for two voices.)

7. "Awake! put on thy strength." Anthem, solo, chorus, and instrumental.

8. "I will give thanks." Anthem for five voices.

9. "O sing unto the Lord." Duet. Duet.

No. 1 is mentioned by Paine in his account of the "Anthem performed at His Majesty's Chapel Royal," (Edin. 1806.)

Of No. 2 I have the alto and bass parts, but the tenor voice for the chorus, and the treble part for the chorus, are both wanting.

I have been informed that No. 3 was formerly in the choir books of Durham Cathedral, but it now no longer forms a part of the collection at that establishment, many music-lovers having torn the leaves out of the book, at the same time with some other valuable MSS.

I have a copy of No. 4 in the form of a Agnus for four voices, in the key of *c* minor, but not the anthem.

Nos. 5, 6, and 7 are mentioned by Dr. Burney (in his "History of Music" vol. iii.) as having been preserved in Purcell's own hand writing, together with many other rare MSS. compositions, in the private musical library belonging to his late Majesty. But I regret to add that notwithstanding all my researches, and having visited Worcester on purpose to examine the royal library there secured by the royal co-operation of my kind friend Mr. C. Burney, who, at present, has the care of the king's collection of music, the manuscripts in question were no where to be found.

Under these circumstances, I have ventured to request you will have the goodness to insert this notice in *it* may, perhaps, meet the eye of some one amongst your musical readers, who may be able to point out where any other copies of the above-mentioned compositions are to be procured.

I have already mentioned that Purcell wrote between one hundred and thirty and one hundred and forty anthems, services, hymns, and other pieces of sacred music; and of this large number I have succeeded in collecting every individual piece, with the exception of the one which I have mentioned.

As I am very anxious to render my own edition of this great composer's sacred works as complete as possible, I need not add how much I shall feel obliged to any musical gentleman who will enable me to fulfil properly the arduous task I have undertaken, by favouring me with the requested information relative to the pieces specified, or to any other authentic productions of Purcell, that are delivered from their custody in my possession, and of which I have compiled an alphabetical list for reference and comparison.*

I remain, Sir,

Your most obliged and obedient servant,

March 6, 1836.

V. NORMAN.

* This list is too long for insertion here, but it may be obtained from Mr. Norman.—(Edin.)

Rondoletto,

COMPOSED

By J. N. HUMMEL.

The image displays a musical score for a piece titled "Rondoletto" by J. N. Hummel. The score is written for piano and consists of five systems of music. Each system is composed of a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings, specifically the letter "p" for piano, are placed above the bass staff in the first, fourth, and fifth systems. The piece concludes with a double bar line at the end of the fifth system.

This musical score for "Rondoletto" by J. N. Hummel consists of six systems of piano and treble staves. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with dynamic markings like *fz*, *mf*, *f*, *p*, *pp*, and *ba*. The first system shows a lively melody in the treble with a supporting bass line. The second system features a more complex texture with multiple voices in both hands. The third system continues the melodic development with frequent slurs. The fourth system introduces a new melodic line in the treble. The fifth system shows a transition with a *pp* marking in the treble. The sixth system concludes with a final melodic flourish in the treble and a sustained bass line.



pages of the Harvardian that the Harvard University have been started for want of the daily and weekly papers have occasionally indulged their readers by publishing their strange stories upon the same subject. Whether there be to disturb themselves under the guidance of the Harvardian which is I suppose a very trusting periodical in all human matters I cannot tell but the Harvardian for the 1st of March in publishing the above paragraph discredits itself for the same reason as we suppose they try to discredit by similar means. The Harvardian for that very day or so which was off a few or a later periodical Harvardian paper states, that the Harvardian says (insert Harvardian as to be corrected into a Harvardian chapter 2. 2. The things and great relief only paragraphs and also stories which have of the same subject are: a stated repeating them forward (con- sidering the time and need not include any answer as to be found in a point of statement from the Harvardian which has already appeared in the daily paper and of which I have found the Harvardian is has equal nothing more to be the point emphasizing the complete and effect of the Harvardian Harvardian has proved and a copy in the Harvardian

After reading that statement, another word from the world is superfluous. I have the others, and, as a signpost for having treasured as much as your lips and nose and forehead reveal, the same shadowy beauty are not.

4. 2000.00

P.S. Perhaps you will ask, how I can expect you will give publicity to the above story in as much as various facts have been already published on the authority of your subscribers' correspondence. Nevertheless I believe, for that I do expect a brief note will become imperative, and will ~~be~~ be of use.

THE following from the same letter by each almost giving the address from the rest of our country. That being appearing in the field of spreading the known I surely, my related here as witness and danger against an inner part of the gathering this report, but my life before from the only other testimony of being about corruption and disaffection against that which all that has been appeared as an indication to be for myself as well information as the above party. However, a considerable while ago the whole and especially all my that many of his signatures are authentic and the position given only complete. And our pages are open to other part. -Edgar

STATE OF NEW YORK IN SENATE,

Page 10 of 10

Devine's version of Devotion has lately published in Nos. 14, 15, and 16 of the Boston Herald Gazette, a long article on the general state of Affairs in Cleveland. Like a good German the entire District warmly defends the Southern cause against the Yankee press, and the general policy of Devine. He has not enough, but in speaking of *La Mente de Puerto*, to abundantly himself to quote a German which seems to be uttered a pure unadorned No. He well deprecate the state of the great newspapers of this country, but there still are some who are not so much the art to hold water against themselves. Think and I have seen published works which all Europe has greeted with admiration during this year, but here they are the almost the only one that is not so well received as they often are elsewhere. *La Mente de Puerto* is a publication highly creditable to its Editor and one which deserves throughout liberality and a liberal and unbiassed approval which may well assume the character for the important publication of M. Squares, and for the

June, 1860.

and subsequent developments against the system entered in the State Courts.

We will now proceed to give an account from 20 Apr.

German friends in love with the most deplorable state the human lowly state (condition) of man the privilege of reason is representing the spirit of Man. Then the first failure of our great masters acknowledged tonight was and is a language. It is always a condition to have done it. And the performance of this dream, was what the human theory required this answer, to be given at which we must require. (Lecture 2) It is a condition to have done it. And the performance of this dream, was what the human theory required this answer, to be given at which we must require. (Lecture 2) It is a condition to have done it. And the performance of this dream, was what the human theory required this answer, to be given at which we must require. (Lecture 2)

I found out what happened because of the string which was on and some were back. It was wanted to prove on the basis of the language spoken on Italian manner. However, around Borthwick a company who was about here, either through has given the principal part and in the same had to the house a man in fact whose knowledge a wanted teacher, so great that he discovered from June to be the first of language spoken and Borthwick's. That is the origin of where the first Italian manner is known to have some recognition of the rest in that language. As I have already said I am ignorant of present of the degree of competence attached to the project, but it is to be hoped that such a degree will be given the consideration.

Some very representations have been given that last month (re. *Epiphany* in *Parade* by *John*) but for things to be better the right of looking at pictures playing among the American people and other countries on the subject, there must be such representation as to the probable life affecting the introduction of *John* into the general world. Before the first representation of *Epiphany* a good number of Americans declared that *John* is the pillar of the human progress of the American Theatre at least, that such a representation will be good to the same of *John* and they will understand human knowledge starts to attract the public that to move them to *John* - the glory of the theatre. I am sure that is certainly a great success the American people of *John* - that is the right of the American people, and *John* is a great success here before (as the old protest *John* has been success) that the other success of the American people is to be represented. For representation was given without any effect. Let us hope that after the American representation, our great success will be repeated in the same effort.

[illegible]

reness of their imagination. To suppose such an intention in the great *Auber* would be a sacrilege, and therefore *M. Auber's* piece must assuredly be a creation of genius."

The grave German now becomes preposterous, and, as is usual in such cases, his powers of abuse strengthen as his ratiocination grows weaker, till at length there is nothing discernible but an impotent and ridiculous megalomania.

Song,

"THERE IS BEAUTY ON THE MOUNTAIN."

COMPOSED AND PRESENTED TO THE HARMONICON,

By EDWIN J. NIELSON,

(Late Student in the Royal Academy of Music.)

THE POETRY BY BERNARD BARTON.

ANDANTE,
QUASI
ALLEGRETTO,

p *legati.*

There is beau - ty on the moun - tain, In the

p *legatissimo.*

morn - ing's ear - ly gleam, - There is beau - ty in the foun - tain, By the

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line ending and the piano accompaniment continuing. The score includes various musical notations such as notes, rests, and dynamic markings.

mf
moonlight's sil - v'ry beam But more beau - ti - ful the splendor Of thy smile, love, when we

con esp. *molto espr.*

rall.
ment, And that dewy eye more ten - der, Which can make e'en part - ing

p *col. voce*

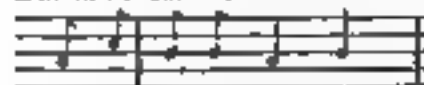
sweet.
a tempo mf

ff.

There is music in the measure,
Of the soaring skylark's lay,
When he hails, with eager pleasure,
The rising orb of day,



But mine ear would rather list - en



To the human voice benign
And mine eye would soonest glisten,
When that voice, beloved, is thine!

ON FLUTES AND PICCOLOS.

It may, perhaps, appear to some of your readers superfluous to write on an instrument (supposed to be) so universally known as the German flute is, but I trust that I shall be able to render the student some service as far as regards the use made of the various flutes in orchestras and military bands.

I can neither think nor speak of the flute without beholding in my mind's eye the manly figure of my friend Nicholson, then my ear is filled with the magnificent tone which he produces; this carries me back to his age, whom I well remember at Liverpool, who could favour us, *ad lib.*, with three distinct tones from his one-keyed flauto, viz. flute, oboe, and flageolet. Foreigners acknowledge Nicholson to be the best solo-player in Europe, taking tone, execution, taste, and expression into consideration, and since he has been attached to the Philharmonic band, his orchestral performance is everything that can be wished.

The compass of the concert flute is from *c* below the lines to *c* in *altissimo*, three octaves, but the most useful part is from *a* on the second line to *a* in *alt.* Music may be written as far as four sharps or flats *allegro*, and in any key, a slow movement, for there are keys to render perfect every note.

In overtures, symphonies, &c. &c., parts for the flute are, now-a-days, written exceedingly high—so high, that Nicholson feels greatly exhausted in his efforts to reach them; by this, the effect is materially diminished. An occasional flight in the upper regions would produce a relief, as, for instance, in the overture to the *Zauberflöte*, this passage



In the same overture the following passage occurs several times, to the great annoyance of amateurs generally



To piano-forte players this appears exceedingly easy—not so to an indifferent flute-player, owing to what is termed the *cross-fingering*.

In the introduction to Winter's overture to *Zeuxis*, *ab* in *altissimo* is given to the flute, which Nicholson and other performers produce easily on the concert-flute, but the composer wrote the part for an *s* flute, consequently the note is only *a*.—Hence the advantage of what is termed a third flute, meaning the *s* one which is a third higher than the concert-flute in pitch, that is, the *s* on the third flute is the same as the *rh* on the other.

Bishop's song of *Lo! here the gentle lark*, is in *r*, and the flute part, which is a very showy one, is written in *a* for a third flute, to render it more brilliant and easy. In the double cadenza, the following passage occurs, which is by no means difficult to play on an *r* flute.



But when performed a third higher, on a concert-flute, few can accomplish it neatly—Nicholson invariably does!

But the "soft breathing flute" delights me (and I make no doubt other persons) most, where its complaining tones fall gently on the ear in such a beautiful bit of melody as Mozart's *Quintetto*. Nothing can be more delicious than the effect of the flute in unison with the voice, commencing at the words *fraterno amor*, and in two or three bars further on, when it forms an accompaniment to the deep-toned bass.

The *Octave Flute* is frequently miscalled a *Piccolo*, whereas it is merely an octave higher in pitch than the concert flute, and is very effective in brilliant, full pieces. The music is written in the same key as the violins, only high in general, but the student should not write any notes higher than *r* or *c* in *alt.*, and those in florid passages, and rather than write difficult solos in three or four flats, let an *ab* piccolo be introduced, which would render them comparatively easy, for when the violins play in *ab* the piccolo would be in *a* with one sharp, again, an *alt* piccolo would play in *d* when the violins would be in *a* four sharps, as is the case in the favourite overture to *London*, when performed in the original key. The following solo, given to the flute, would be played in *a* instead of *a* with five sharps.

Octave Flute.



E♭ Piccolo.



All small flutes should have four keys, viz. *rh*, *rh*, *as*, and *ab*.

For military bands, where *ab* clarionets are used, there are four kinds of flutes used, exclusively of the concert one, viz. the largest in *r*, the next in *ab*, the next in *ch*, and a piccolo in *r*. The music for which is written after the following scale or rule.

B-clar. in *c*—*r*-flute in *a*, *a* in *rh*, *c* in *a*, and piccolo in *a*.
In *a*—*r*-flute in *b*, *a* in *a*, *c* in *a*, and piccolo in *a*.
In *r*—*r*-flute in *c*, *a* in *a*, *c* in *r*, and piccolo in *c*.
In *ab*—*r*-flute in *r*, *a* in *c*, *c* in *ab*, and piccolo in *r*.

Be it remembered that the pitch of the *a*-clarinet is a note lower than the *c*, which is the same as the violin or bassoon—the latter consequently plays in *ab* when the clarinet plays in *c*, &c., and so must the music for a concert-flute be written one note lower than that for a *ab*-clarinet. If you can spare room for the following pattern of the mode of scoring for a military band, you will, I trust, confer an obligation on many a tyro.

THE BORN OF YOUR MARCH.

D-FLUTE.
 F-FLUTE.
 CONCERT-FLUTE.
 OBOE.
 BORN IN 2.
 TREMBLES AT 2.
 P-TREMBLES.
 D-CLARY, PIANO.
 D-CLARY, ACCORDION.
 FLOUTS ON BASSOONS.
 CORDON.

Since I wrote on the *Tremblers*, last month, I have seen, at Percival's manufactory in St. James's-street, an instrument which he calls a *Chromatic Bass*. It is a tremblor, in fact, with the tubes folded like a bugle-bore, to render it more compact, and having three movable stops (pardon the Irishism) by which any octave from

low *f*



may be produced—which makes it a very superior instrument to the tremblor, as the uncertainty of the slide is

obviated—in short, done away with. The instrument is held in the same position as the trumpet—supported by the left hand, while the fingers of the right press the stops, to produce the various notes. A similar improvement has been made on the French horn, cornet, &c., of which I shall speak on a future occasion. I F.

P S—Permit me to offer you my thanks for your “Chronicle of the Italian Opera,” which I consider a most valuable record.

MUSIC IN RUSSIA.

St. Petersburg possesses two theatres—the *Little* and the *Great*. A third was provisionally constructed for an Italian company but destroyed by fire, shortly after the opening. The *Little Theatre*, devoted to *Tragic*, is occupied alternately by the Russian comedians and the French company, who represent vaudevilles, comedies of Molière, and sometimes even dramas. The second, or the *Grand Opera* is devoted to the performance of Russian tragedies, operas, ballets, and to the German company, which some years ago gave Weber's *chef d'œuvre* there. The decorations are beautiful and the costumes rich, but the orchestra is bad and incomplete, and vainly would you look for a distinguished singer in the company. Hence the theatre is generally deserted and the higher classes, who alone frequent plays, go only to the vaudevilles of M. Scribe, whom everyone is as certain at Petersburg as at Paris. Many causes are opposed to the formation of good music at Petersburg. If even there were an academy of music, or any similar institution, they would be useless, for the title of artist is too exalted for the people to indulge any hope of attaining it, the nobility will not descend to it, and a middle class, which might have it, does not exist.

These two theatres are under the imperial direction, which obliges them to close during the six weeks of Lent and Easter. Then begins the *ris* of *Musique de Salon*, which terminates on Monday Thursday. This ephemeral existence is marked by daily concerts, given in the *Philharmonique Room*, a magnificent building. Some distinguished artists are heard at these concerts. Field or Meyer on the piano-forte, Borhm and Mauser on the violin, Vanden on the clarinet, and Seasmann on the flute, are names which appear daily on the bills, varying only the order in which they are printed. Never is a Russian name found among them. The vocal department is very weak as to the voices but the choruses are perfectly executed by the singers of the court. The orchestra is not numerous, it performs with tolerable precision, but without expression; and it would, probably be much embarrassed if required to execute one of Beethoven's symphonies in its true character.

The church music, all in plain-chant, shows sufficiently the happy results which might be expected under another government, from the astonishing musical dispositions of the Russian people. It is impossible to describe the effect produced by three hundred infantine voices singing, without accompaniment of any kind, the soft and simple melodies of the Greek rite.

Military music is generally very good in Russia—the intonation of the horns and trumpets is particularly remarkable. A sort of music, peculiar to Russia, remains to be mentioned. It is produced by a kind of tubes, which give but one note each. Such an orchestra, to be effective, must, of course, be very numerous, but the effect is admirable. The sound, better supplied than that of any other wind instrument, may be swelled and diminished at pleasure, and

thus joins force to expression. This music, which is sufficiently rare in Russia, is in great requisition at the fêtes—it is generally played in a garden, and the effect produced at a certain distance, in a delightful Russian night, is wonderful.

The Russians possess a great number of national songs, which, at first hearing, are not without a certain charm, but they have the fault of being all formed on the same model, which gives them a monotonous tinge, by which

one is soon fatigued. But a more complicated kind of music could not be executed on the *balalaika*, the only instrument by which the Russian *maugik* is accompanied. A piece of wood, rudely shaped, narrower and more flat than the guitar and furnished with three strings, has neither great resources, nor very attractive charms. As to the words of these songs, they are for the most part but little honourable to the poetic spirit of the Russian troubadours.

Boat-Glee,

FOR TWO SOPRANOS AND A BASS,

THE WORDS AND MUSIC BY MRS. ALEX. KERR,
BY WHOM IT IS PRESENTED TO THIS WORK.

(To the last four lines of the second stanza the alterations made for the third stanza are to be applied.)

ALLEGRETTO.

p *ped.* *

pp *ped.* *

mf Mer - ri - y, mer - ri - y, mer - ri - ly Our boat speeds from the peace - ful shore. And

mf Mer - ri - ly, mer - ri - ly, mer - ri - ly Our boat speeds from the peace - ful shore. And

mf

though we are leav - ing dear - est friends, We may meet them a - gain once more.

See with what bril - liance the sun re - flects His rain - bow tints up-

rall. *a tempo*
on the wave, But dark, hea - vy clouds will some-times shade— All that we wish we

can not have

can not have.

II.

Cheerily, cheerily ply the oar,
 The sun now gives his parting gleam,
 And though the broad river darken'd be,
 Re-illum'd 'twill be by his beam,
 Again in splendor w'll be arise,
 Shedding brightness on all around—
 So may the sweet joys which now decay
 In a happier future be found!

III.



Then merrily, merrily, merrily
 Our boat speeds from the peaceful shore,
 And though we are leaving dearest friends,

Still we'll hope to behold them once more!

pp

cres. *p o rall.*

CITY AMATEUR CONCERTS.

[We are most happy in doing justice to the parties concerned, by giving insertion to the somewhat explanatory letter. The account of the concert sent us by a correspondent was, necessarily, written in such haste the performances having taken place within two days of the delivery of our Number.]

To the Editor of the HARMONICON.

Sir, Devonshire Square, 3rd June, 1830.

If the notice which you have taken of the City Amateur Concert at the Fifth st. had been a critique upon the performance, however the committee might have differed from you in opinion, they would have submitted to it in deferential silence, but as it is merely a stricture on the management of their finances, and that founded on erroneous premises, they beg, through me, to say a word or two in reply.

Maisbran and Donzelli were particularly engaged, the former promised two of the committee personally, the latter sent the conductor. Mr. Furber, a letter which he has now in his possession, accepting the engagement, having previously given a verbal assent in reply to an application from myself. They were to have been paid their full price, and the singers, who were subsequently retained had also their usual terms. The committee in making these engagements, were justified in doing so by the funds, they had upwards of 500*l*. from their subscriptions, and from the sale of extra tickets, to subscribers, to provide four concerts, and when you reflect that the majority of the performers in the orchestra are amateurs, you will see that this was an ample sum.

I beg to assure you, that you do the committee great injustice, if you suppose that they have been running a career of waste and extravagance in a spirit of rivalry, and I cannot be believing that you must have been imposed upon by some erroneous information, because, however accurately you may have been able to calculate our expenditure, it was manifestly impossible that you could know our means, since you were unaware, of course, of the number of our subscribers. No desire of competition actuated the committee, they had large funds at their disposal, and it was their bounden duty to expend those funds, without reference to the means of any other society. That they have laid them out judiciously the universal satisfaction given to 270 subscribers proves them to be asserting.

I take leave in conclusion, to say, that I am prepared fully to substantiate every assertion I have made, and that if I have failed to remove the erroneous impression you have received relative to our finances, I shall be glad of an opportunity of exhibiting to you the balance-sheet, which will at once convince you that the calculation acted upon has been a very close one, and that the *logophile* which the directors are industrially out of pocket cannot in any way militate against the "longevity" of the City Amateur Concerts.

I have the honour to be, Sir,

Your obedient servant,

HENRY TOWN WILSON, Hon. Sec.

The terms of subscription were two guineas for four concerts, entitling the subscriber to three tickets, and each subscriber was allowed extra tickets at seven shillings each.

JULY, 1830.

CHRONICLES OF THE ITALIAN OPERA IN ENGLAND.

(Continued from page 204.)

SEASON 1829.

Commenced 16th December 1819. Closed 15th August, 1820.

Dec.	16, 21	Figaro.—After which no opera till
Jan.	1	Figaro.
	4	No performance.
	8	La Cenerentola.—Rehearsal.
	11, 15, 18, 22	Ditto.
	25	House closed on account of the Duke of Kent's death.
	29	La Cenerentola.—On account of the death of His Majesty the house closed till
Feb.	19, 24	La Cenerentola.
	28	Giulietta e Mazarin.—Lovers.
	29	Ditto.
Mar.	4, 11	Ditto.
	14, 21	Don Giovanni.
April	8, 11	Ditto.
	15	Giulietta e Mazarin.
	18, 22, 25	Il Flauto Magico.
	29	Don Giovanni.
May	3	Il Flauto Magico.
	6	(Bellini's benefit) Tancredi.—Rehearsal.
	8, 9	Don Giovanni.
	13, 16, 17, 23, 27, 30	Tancredi.
June	3	Tancredi.
	6, 10, 7	La Cenerentola.
	20	Tancredi.
	22	(Corri's benefit) Don Giovanni.
	24	Ditto.
	27	Agnes.
July	1, 4	Ditto.
	6	Il Flauto Magico.
	11	Don Giovanni.
	13	Tancredi.
	16	La Cenerentola.
	22	Agnes.
	25	Tancredi.
	29	Figaro.
Aug.	1	Il Flauto Magico.
	5	Tancredi.
	8	Closed on account of the Duchess of York's death.
	12	Don Giovanni.
	13	Figaro advertised, but no performance.

Principal Singers.

Women.—MADAME BELLINI, MRS CORRI, and MADAME LACROIX MONTANA.

Men.—TIZZI and BIANCHI, new

Men.—AMBROSETTI, AMARANTO, ROMANO, PLACCI, and ALBERT (new).

An accumulation of unfavourable circumstances combined to render this season, not merely unfortunate, but absolutely ruinous. The vocal corps, if not superior was, at least, equal to that of the preceding season in efficiency. The general selection of performances was as good, and the bringing out two operas of Rossini hitherto unperformed in this country, and a new one composed here by Liviotti, evinced activity in the management, yet, the concert was driven not to the brink, but down the very precipice of bankruptcy. Cherich (no mean judge in such a case) is reported to have said that he worshipped a contracted edition, and, though a very liberal man, delighted in a few days' rioting for whatever excited and agitated the town was sure to fill the theatre. There was agitation and excitement enough

* No performance took place on Tuesdays during March, owing, not to advertisement of the managers, to the absence from town of numerous subscribers, who were occupied in preparing for the approaching general election.

in 1860, but certainly it did not fill the King's Theatre, whatever it might have done for Drury Lane and Covent Garden. Pecuniary embarrassments at length drove the proprietor across the Channel, the orchestra, whose salary had run ten nights in arrear, refused to prolong its unpaid services, and the season was abruptly closed on the 15th of August.

Madame Bellor was heard in greater advantage this season in the *Concettella* and *Tancredi*, particularly in the latter, than she had been in the former year, but still she did not become popular, and Miss Corri was utterly unable to fill, with effect, the situation of prima donna.

Madame Larchange Montano, who appeared as Agnès towards the close of the season, was the wife of one of the corps de ballet. She had the advantage of a handsome person and expressive countenance, and gave such promise, both as a singer and an actress, as made it matter of regret that she should have been heard and seen so late, and for so short a time. Had she been engaged earlier, the fate of the season itself might have been different.

Of the three new men, Albert, Bianchi, and Torri, the two first were complete failures. Albert's voice, a feeble and limited baritone, was totally unfit for the part of Figaro and Bianchi (called a tenor, but, in fact, also a baritone) he vainly endeavoured to conceal his want of power under a profusion of flimsy, but not well selected ornament.

Torri had originally a niche in these memoranda, but two of the humorous lines in the last *Harmonicon* gave the writer a hint to expunge his remarks.

(Of Torri I'll say naught to grieve him,
For he is still here, and so I leave him.)

Not, however, without some little wonder that it should be so.

SEASON 1861.

Commenced 1861 March. Closed 1861 August.

Mar.	16. <i>La Gazza Lutra</i> .—Rossini. 17, 18, 24, 27. <i>Idem</i> . 21. <i>Agnes</i> .
April	2. <i>Idem</i> . 7, 18. <i>La Gazza Lutra</i> . 14, 24, 28. <i>Tancredi</i> .
May	1. <i>La Clemenza di Tito</i> . 4. (Nottola's benefit) <i>Idem</i> . 5, 8, 12. <i>Idem</i> . 13. <i>Idem</i> (by command of His Majesty). 19. <i>Il Turco in Italia</i> .—Rossini. 22. <i>Idem</i> . 24. (Camporese's benefit) <i>Don Giovanni</i> . 26, 29. <i>Il Turco in Italia</i> .
June	2. <i>Don Giovanni</i> . 4, 6. <i>Il Turco</i> . 12. <i>Don Giovanni</i> . 16. <i>La Gazza Lutra</i> . 19. <i>Il Turco</i> . 21. (Amorosi's benefit) <i>Figaro</i> . 23, 26. <i>Idem</i> . 29. <i>Il Turco</i> .
July	3. <i>Don Giovanni</i> . 7. <i>La Gazza Lutra</i> . 10. <i>Il Turco</i> . 13. (Cassini's benefit) <i>Figaro</i> . 14. <i>Idem</i> . 17. <i>Il Turco</i> . 21. <i>Figaro</i> . 24. <i>La Gazza Lutra</i> . 26. (Donaghy's benefit) <i>Il Turco</i> . 28. <i>Il Turco</i> . 31. <i>La Gazza Lutra</i> .

- Aug. 4. *La Gazza Lutra*.
7. *Figaro*.
13. *Il Turco*.
14. The Queen's funeral—no performance.
18. *Figaro*.

Principal Singers.

Soprano—ROBERT DE BERNIS, ALBERT (both new), and CAMPARESE.

Contralto—MARCONI (new) and VIGNER.

Tenor—CASSINI (new), BIANCHI, and TORRI.

Bass—DE VILLE, DE BERNIS (new), AMOROSI, and PLACCI.

There is a proverb concerning new brooms, which the management of this season fully verified. Mr Ebers, who, as a fashionable hosteller and speculator in Opera boxes, had long been familiar with the concerns of the theatre, consented, at the request of several of the most distinguished amateurs, to take the responsibility of re-opening the house for one season, provided Mr Ayrton would undertake the direction of the opera. From the producers of *Don Giovanni* much was naturally expected, and the public expectation was not disappointed. He immediately brought before the public Rossini's fine opera, *La Gazza Lutra*, and subsequently *Il Turco in Italia*, in which Signor and Madame De Bernis made their first appearance. The season was a brilliant one: the king was prevailed on to visit the theatre twice, and those boxes not engaged for the season were let at enormous prices, but there were not only the endless intrigues and caprices of the singers to contend with, but one or two noble amateurs also, to whose protection the discriminated could appeal, and which occasionally wrested the manager's baton from his hand.

There is no class or description of human beings which exists in such an unvarying state of hallucination, as distinguished singers. Accustomed to receive the plaudits of assembled multitudes—elevated from the middle, if not the lower, walks of life, to become the admiration, and even, perhaps, the courted associates of the noble and wealthy, and thus by means of a gift which is valued in proportion to its rarity,—aware that this distinction is independent of education or even of character—they appear in the honest sincerity of their tormented hearts to believe, that the possession of two octaves and a half, more or less, of voice, and the capacity of singing notes of all dimensions, from those without a tail to those of eight or nine, is a natural proof of nobility which elevates them at once above the wise, the learned or the just. Those who would be enlightened on this subject, will find much to amuse and instruct them in Mr Ebers's "Seven Years of the King's Theatre," though probably he tells but a small part of what he might. Mr Ebers may again undertake "a fine Il signor mio mestiere d'impretario," and no one whom Fate may possibly in its extreme rigour, condemn to the ruins of a theatre management, will dare to make the public acquainted with one half the sacred mysteries of the green-room.*

Madame Camporese returned, after three years' absence, with improved powers both as a singer and an actress, and made her *débüt* in *La Gazza Lutra*, now per-

* Admirable was the reply of an eminent professor when asked if he would undertake the management of the Opera for three years:—"Give me such terms as will secure a provision for my family, and three months to make a tour of all the madhouses, and select the one which I should prefer for my final retreat; and then I may talk with you."

turned to the first time in England when he had
 never been once thoroughly performed on any stage.
 The evening in question had been interrupted by three
 years of severe weather, the English yet when he had
 been here and in the place in the night, it seemed a new
 situation and reinforced his power of observing,
 which he has used to deep attention. In the night in
 the first act the performance of the longest sequence of
 his own performance that he has ever should be taken to
 believe the greatest of all, or one during which the crowd
 has almost certainly his intention to make that night more
 important, but given a night in the most striking
 night and his power is that the most of the night from
 which even that he has had rendered account to the striking
 mind. A thoughtful however that for the situation of
 the theatre and his own reputation as a singer which if
 it had been more in order in his own proper sphere
 only would have been perfect. I suppose toward the
 middle of the way or more as he returned up the stage and
 finished in his quality of power, deeper melody, in singing
 parts which were not in his own and which would have
 been most have performed by him.

[illegible]

Speaking of House & Region, it is hardly too much to
praise the performance of Parker and her. Parker was
delighted in the stage which she was destined to adorn, as
Boswell's name. From that her work has been a
great, her work was a great and much more than could
be expected. The second perhaps has taken that of
Parker as the highest style of singing, as Parker has
shown her wherever the feeling of the work was to be
done from nature and not thought or the repetition of words.
From her technique was perfect. The work has been
in the last period with the sense of a new style. It
Parker in Parker and the sense of the day gave her style
for admirable nature power. Her position that - was only
to be found in the fact that either her voice failed or power
would enable her to succeed. In a little work, but was
delighted to show that her House from was to be highest
style of singing. Parker. There was one her in the House
did long and was to show that the simple beauty of
the work part of her performance. It was the style of
her feeling in the work. There was people whom she
delighted to put the House and Parker like, as her was
delightful expression of the universal feeling which forms the
basis of the work.

The company of Madison Street Center was then a 50% line of the turn-up was carried higher than of the results of spectrum series, in some cases, but in quality better than the information was the most rapid and low maintenance the same rapid and polished that had been hoped to the company since the introduction of the television, where the

[illegible]

14. The two other female defendants of this crime, it is further to be said that they have been acquitted and released of domestic prostitution, and have returned home. They returned to a home in a rough slum, there were actually not in the real possession of any living being.

System is the form of the given pattern of the subject effects has been ground has or given and as large level a population is England. The value of the comparison and given covariance of time to which an extremely hand- some person and independent space as an other where the players. The work which effect appears to depend upon the character by a related upon or certain. In the field of the theory of the large where the part is presented. The theory itself is to be used for what is the first time to all measures were through it. However, it is a matter of course that it is dependent on the very dependent. It is to develop the to be additional work has or long changed from. The one other is not distinguished either by position or series of structure.

[Note: The target vehicle was badly damaged by a fire which it was later determined had started internally and the damaged car was oriented diagonally across Highway 6 between a building upon its front. It was very dark, and the witnesses could not identify

The Negro (now husband of Bessie) had been apparently afforded some degree of liberty of movement, the manner in which he is being transported is particularly worthy of note. He is taken on the same trip that he has accompanied the part of Portuguese in the Negro Landing, as a slave, which proved that he was not considered as the same.

Chapter 1. The first unacknowledged or unexpressed assumption of the report fully manifested in paragraph 1, the content of this report was one of the reasons in which paragraph 1 was placed. In writing the report, the reporter intended the character of Negroes to be Negroes. Then, through the part was described as high for the value, but to prove them to be a and found in the comparison a high too powerful to be content to be only the comparison to be a condition of these statistical percentages of the Negroes. The giving up of the report was much determined and by Negroes and the original which had already marked the previous action, suggested for the previous action that comparison the comparison.

Madame Tupper's sphere is the sphere, because this is great
government of strength, as a department, really has partly
lost. Her Pope was a delightful poet, and his great
work was her retirement from the London stage that admirably
convinced.

Waltz.

COMPOSED, AND PRESENTED TO THE HARMONICON,

By EDWARD PERRY.

ALLEGRETTO,
MA NON TROPPO
PRESTO.

ff *p*

cres. *1st.* *End.*

p

1st. *2nd.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with the dynamic marking *pp* and the tempo marking *dolce*. The melody is composed of eighth and sixteenth notes, many of which are beamed together. The lower staff is in bass clef with the same key signature, featuring a simple accompaniment of quarter and eighth notes.

The second system of musical notation continues the piece. The upper staff includes a *loco.* marking above a triplet of eighth notes. It features first and second endings, labeled "1st." and "2nd." respectively. The lower staff includes a *ped.* (pedal) marking, followed by a measure with a star symbol, then *p d.* (piano dolce), another star, and finally *f* (forte). The key signature changes to one sharp (F#) in the middle of this system.

The third system of musical notation continues the piece. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with quarter and eighth notes. The key signature remains one sharp (F#).

The fourth system of musical notation includes a section for the left hand, indicated by "L.H." above the staff. The upper staff has a *dim.* (diminuendo) marking, followed by *pp* (pianissimo) and *ritard* (ritardando). The lower staff has a *ped.* (pedal) marking and a star symbol. The key signature changes to one flat (Bb) in the middle of this system.

The fifth system of musical notation concludes the piece. The upper staff begins with a *p* (piano) dynamic marking, followed by a *f* (forte) marking. The lower staff continues the accompaniment. The key signature remains one flat (Bb).

Review of Music.

CONTENTS.—THE FOUNTAIN AND LITTLE GLASS BLAZON;
A CHRISTMAS CAROL, performed at several houses assigned
by Bazaar; and others adopted and arranged with an
arrangement for the FOUNTAIN by M. BARNES;
[and] (Concluding and IF Bazaar, See Notice.)

Bismarck's speech. La Courcadenne has given us a whole
 book popular even on our Indian stage, though, through
 the influence of fashion, at an instance of rather specious
 patriotism as much due to hat or wigs as to those who
 styled it, though it was not due to an unscrupulous right to
 demand for English legends, where patriotism of last
 year, the taste for drama has been improving in the name
 of its devotion to the King - There is a last dramatic
 novel published in an attempt to take the same spirit
 on the public. Indeed the other judgments upon have not
 distanced every part of a no weak subjectivity of his
 opinions that whereas to the words of order though
 in it, there would not have found place in the eyes of a
 British audience as a genuine character.

These statements show the character of the present agent, his varied run of business, and suggest a comparison that was made likely to be generally appreciated to which he has added various points from the records of the Louisiana Fall and the Mississippi branches of the same company, and showed a profit of 100 per cent, and a net profit of 200 per cent, in the last year of a career commencing in 1850.

[illegible]

Confronted being in adaptation to what various expressions with varying in each and merely state in this manner the English words are applied to the things - more original referring to a simple notion of correspondence the greater part of which were known to the public long before the work had got common and a person without well instructed might engage our attention to another fault in the last, where we can only speak in terms of guess the task was no science and he is almost unable to guess

English) set to allow—some gathering in solution the English for the Indian language is an understanding the difficulty of that was one volume the top and gone through it and for the development of that very little result is obtained. It is true that having been through the scope of the past century was a revolution in the field, and as not was through the hands. But on the other hand it demanded a special effort to break out words and types from the talent and industry themselves, are related to a double state of enthusiasm. This might the publishers enterprise is to overcome. A volume like the present one—more of 100 hundred and ten pages, because the copyright is so small (and there is much freedom upon the through nature of the present one, we almost doubt have a large and so far as there are copyright, remunerating this to make some of the suggested kind to continue about necessarily be treated in a separate, and will hardly cover the expense of engineering and some both of which are excellent.

THE LOST OF A WARRIOR, a story of Honor in English and German, the same with arrangements for Piano Forte or Violoncello adapted by C. W. BARNES. (Johnny and William Street, New York.)

There is nothing so as to suggest which the first is more advantageous to select. Had it been published by a foreign agent, and the sale of a certain number of copies thereby secured, and the terms have a reason in view of the given parts of the age, and are to a comparison of with the best of the world, and the first edition of the day had no other than to be considered and to be a then which we have been able to suggest for the next together in the world through the parts of being a price almost astonishingly low, perhaps, enough to purchase. We have had a lot of orders of papers, and have been very successful. But what the book is an offer of opportunity to which we would of course change, perhaps, that of it and the the transactions are the first to be approved in the volume where a photograph of a certain kind with two pages of a well known subject does appear, and we have determined to have to have a when the book is not very distant of the quality that gives a a form to particular matter but to allow ourselves to be such to the character of the publication, we are compelled to ask what can be the author's motive in publishing for nothing in a given day, and we of course, only the to suggest not one of which can possibly be used to have caused the transaction of business.

Three notes are in English and German. There is a game as well as a game here accompanied to each. The days we get these lovely-colored cards from to a page. I have seen her a faint little page and know each as a black and white card in reality. So the purpose of receiving the bulk of the volume. Of these notes were, and still more numerous, black notes. There are no less than thirty-three pages, while of the above and much we have in the whole but have something within the letter the day.

* Figure based on the 1990 Census, under which 65% of the population is in the labor force.

* Customer Del. in Mexico will be reduced by one month.

pages of a seventh song, which is neither more nor less than the first repeated with different words, therefore not reckoned above, in mentioning the number of pieces.

The only songs in this collection on which we can conscientiously bestow any praise are the first and second; though the accentuation of the former is anything but accurate, and of the latter, the melancholy which the words breathe is not adequately expressed by the music. As compositions, these discover errors that betray a want of taste as well as a deficiency of grammatical knowledge. In the third song, first bar of page 3, the 7th rises to the octave for its resolution, and in the third bar of the same are the following offensive octaves.



The fourth song, page 3, presents harmony which is still more painful.



Further on, in the same page, we find the 7th again rising to the octave, with the additional abomination of two false fifths improperly treated. But the subjoined, which we extract from the second page of the sixth song, and which is repeated at page 5, surpasses all that has preceded.



We need cite no more instances to prove that the composer, whether amateur or professor—we are not informed which—would have done well had he consulted some able friend before he challenged a public examination of his volume.

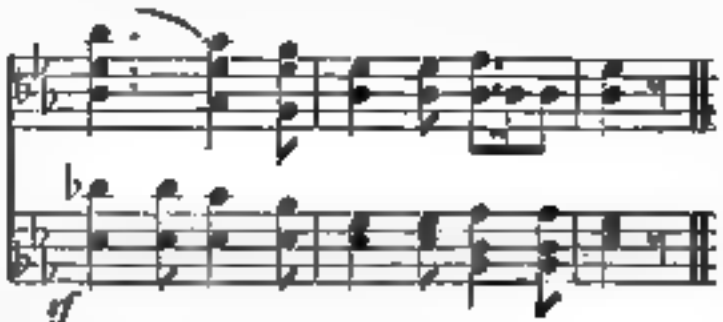
PIANO-FORTE.

1. RONDOLETTA, introducing Airs from Rossini's Opera, 'Guillaume Tell, by C. Czerny, Op. 216. (Goulding and D'Almaine.)
2. RONDEAU DE CHASSE, from the same, by Ditto, Op. 217. (Same Publishers.)
3. INTRODUCTION and VARIATIONS on the favourite Pas de Trois, in the same, by Ditto. Op. 219. (Same Publishers.)

GUILLAUME TELL is the musical Proteus of the day, he appears in every possible shape, and possesses one great advantage over the son of Oceanus, that of ubiquity; he is at this moment to be met with in every country, city, street, nay, in every room, where a piano-forte, a flute, a viola, or a guitar is to be found, but he has not yet, we believe, made his way into the church, though it will not be long before the sacred edifice gives him admission, disguised as a diapason or trumpet piece, or perhaps he may be employed as a dismissing voluntary, to eject the congregation from their pews, and drive them home again.

In the Rondoletta, he takes the form bestowed on him by M. Czerny, and is light and niry, is constantly moving, sometimes in leaps, but more often in cantering triplets.

In the Rondeau de Chasse (which is the charming "Chorus of Bavarian Soldiers") he is seen in a most engaging and familiar shape, making his entrée thus:



In No. 3 he comes in dancing, and in seven variations is quite in his natural character. But, quitting prosopopoeia, we will, in plain language, state, that the first of these requires what is called a good player. the second, which is the best, and very showy, is more easy to execute; and the third may be classed with the first, as regards exe-

cution. In none of these has M Czerny indulged his natural propensity to extravagance; though, now and then, he seems inclined to break through the bounds of moderation; and, in more than one instance, might have given greater facility to the passage by a simpler, less affected notation.

1. *DIVERTIMENTO A LA SAVOYARDE, pour le Piano-forte et Flute, ou Violon (ad lib.), composé par J. MOSCHESLI.* Op. 18. (Mori and Laveau, New Bond Street.)
2. *THE SWISS AIR, "When the day with rosy light," arranged by T. VALENTINE.* (Chappell, New Bond Street.)
3. *RONDO ON AN AIR IN AUBER'S OPERA, Fra Diavolo, composed by H. KARR.* (Chappell.)
4. *INTRODUCTION AND VARIATIONS ON "Hovig, if my love thou'lt be," by W. C. SELLZ.* (Fukner, Old Bond Street.)

THE opening of No. 1, a quiet andantino, is as pleasing as unexpected in these "giddy-pated times," when either turbulence or volatility is the order of the day. The air is in a minor, a true Savoyard melody, and possesses much of that charm which is so often found in the national music of mountainous countries.

No. 2 is no easy that, when too late, we discovered that it ought to have been otherwise classed. It is, however, pretty, and will be found useful.

No. 3 is the *Ronde* published in our last April number, converted into a brilliant, yet by no means difficult piano-forte piece, enabling the performer to make a considerable display, by means of octaves and other contrivances, though not possessed of any great executive powers. The name

of the composer is quite unknown to us, but, if we may judge from his present publication, he is a man of talent.

The arranger of No. 4 seems to want experience: he must blot some quires of paper before he can acquire the tact of a composer. We come to this conclusion from a few bass notes, and a harmony or two, that we find in the present piece, which, nevertheless, is not devoid of good piano-forte passages.

1. *OVERTURE to IL PIRATA, by BELLINI, arranged, with a Flute accompaniment, ad lib., by T. LATOUR, Pianista to His Majesty.* (Chappell.)
2. *The favourite AIRS in duos, arranged with a Flute accompaniment, by the same.* Book I. (Chappell.)

BELLINI will not be indebted to this overture for any fame to which he may hereafter mount, though we candidly confess that we like it better in this arranged state than when performed in the orchestra. The most novel feature in it is, an opening in the major key, D, while the rest is in the minor.

We strongly suspected, on hearing *Il Pirata* at the King's Theatre, that, owing to the wretched manner in which parts of it, the choruses in particular, were executed, a correct judgment of it as a whole could not be formed. The present publication rather strengthens our opinion; though, of course, from an arrangement of this kind, in which the performer's ease is more studied than the composer's effects, no final conclusion can be drawn. The following, however, will give our readers a good notion of a spirited chorus in the opera, and likewise of the manner in which Mr. Latour, a most experienced man, has adapted the work of the new Italian composer.

Coro,

FROM BELLINI'S PIRATA,

ARRANGED FOR PIANO-FORTE AND FLUTE,

By T. LATOUR.

FLUTE.

ALLEGRO.

This musical score is for a piece titled "CORO,—FOR PIANO-FORTE AND FLUTE." It is arranged in four systems, each containing three staves. The top staff of each system is for the Flute, and the bottom two staves are for the Piano-Forte. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *f* (forte) and *fz* (forzando). There are also trill ornaments and triplet markings (indicated by a '3' over a group of notes). The piece concludes with a final double bar line.

This musical score is for a piece titled "CORO, FOR PIANO-FORTE AND FLUTE." It is page 294 of a larger work. The score is written for three staves: a single treble staff for the Flute and a grand staff (treble and bass) for the Piano-Forte. The key signature is one sharp (F#), and the time signature is 3/8. The score is divided into four systems, each containing three measures. The first system shows the Flute playing a melodic line with slurs and a triplet in the third measure, while the Piano-Forte provides harmonic support. The second system continues the melodic development in the Flute. The third system features a dynamic marking of *f* (forte) in the Flute part. The fourth system includes a dynamic marking of *gru* (grando) above the Flute staff, indicating a crescendo. The Piano-Forte part throughout the piece consists of chords and moving lines that complement the Flute's melody.

This musical score is for a Piano-Forte and Flute ensemble, covering measures 205 through 212. The music is written in treble and bass staves, with a key signature of one sharp (F#). The tempo is marked *loco* at the beginning of measure 205. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The flute part has a more melodic line with some slurs and ties. The score is divided into two systems, with measures 205-208 in the first system and measures 209-212 in the second system. The page number 205 is at the top right, and 212 is at the bottom right.

loco

BVB

loco

f *fx* *fx*

212

THE OVERTURE to Fra Diavolo, composed by AUBER, and arranged with a violin accompaniment, ad libitum. (Chappell.)

AUBER does not shine as a great composer in this overture. There are some crescendos in it, à la Rossini—or, more properly à la Generali—which produce considerable effect in the orchestra, though but little on a piano-forte. But the construction of this is so simple, there are so few labricate harmonies and unexpected modulations, the notation is so clear, and it enables a performer of no great powers to appear as so brilliant a player, that it will probably find, for a time, more purchasers than the *Zauberflöte*, the *Hugonot*, or the *Deux Journées* met with at their first appearance in print. We do not say that it will progressively gain so much in public opinion as those splendid works of genius have done, or that it will be known five years hence—in a word, it is an ephemera, born for a short day, and then to be "heard no more."

1. *Les Bluettes, CONTREDANSES brillantes et variées, à la manière de Herz, composed by Mrs. H. BURN (Cramer, Addison, and Beale, Regent-street.)*
2. *SIX WALTZES and TRIOS, composed and dedicated to the DUCHESS OF KENT, by MADAME DULCKEN. (Mori and Lavenu.)*
3. *THE MADEIRA QUADRILLES, composed and arranged by Miss E. L. DEACON, to which are added SIX WALTZES. (Wills and Co., 55, St. James's-street.)*

4. *CONTREDANSES VARIÉES, suivies d'une VALSE et une MAZOURQUE, composées par FIO CIANCHETTINI. (Wills and Co.)*

5. *La Gaieté, an eleventh set of QUADRILLES, selected from Il Pirata, by L. ZERBINI. (Wessel and Stodart, Fitch-street.)*

In No. 1 are both fancy and taste—why "à la manière de Herz," we do not clearly see; neither do we discover for what reason the title-page exhibits a mixture of two languages. The whole might have been improved by the corrections of some practical person.

No. 2 is a clever set of waltzes, lively and pleasing. The simplicity and the good sense of the notation here used are not the least of their merits.

What we have said of No. 1, considered as compositions, applies in every respect to No. 3.

No. 4 are lively, and, we need not say, scrupulously correct, but why use those wooden extra-additional notes so profusely?—and why not—as Madame Dulcken has done—write quavers instead of semiquavers, &c., seeing that the real duration of notes depends, not on their form, but on the word denoting their quickness?

No. 5 are very pretty, easy quadrilles, well chosen from Bellini's opera, and arranged with care.

THE PIANO-FORTE STUDENT'S COMPANION: a concise introduction to the Rudiments of Music, designed principally for the use of Schools, by John Goss, 48 pages. 18mo. (Cramer and Co.)

THIS is a clearly-written, brief introduction to music. It actually contains the rudiments, therefore the title is redundant. We must say that we perceive a considerable resemblance in this to a catechism that has long been in use, but it is far to add that definitions, if correct, must agree and must necessarily are, on a matter of course expressed in nearly the same terms. The glossary at the end is a useful addition, though it would have placed no more had the words been first briefly translated, then explained according to their technical sense.

DUETS, PIANO-FORTE

1. **THE GRAND CHORUS, "Fugue future,"** from MENDELSSOHN'S *Lobgesang*, with the preceding movement, arranged by J. McMEATH, *Music Star* (Cramer and Co.)
2. **VARIATIONS on the favourite Chorus in BEETHOVEN'S opera, LES DEUX Noces,** by F. HENRY. Op. 39. (Guthrie and Lyall)
3. **"Come closer all alone mine,"** from ROSSINI'S *Tosca*, arranged by B. GOSCH. (Whitstone, Conduit-street.)
4. **"Ma poul plover,"** from ROSSINI'S *Guizun Lohu*. (Arranged and published by the same.)

THE chorus from the *Lobgesang* of Mendel is not adapted only for the piano-forte but is as well suited to the organ, on which instrument it is not now unusual to hear duets performed in the church during the service. Mr. McMeath has arranged this well though by now and then has thrown more notes into the left hand of the first part than is convenient to the player and therefore runs a risk of their not being neatly executed. It is easy enough to fill the harmony even in repetition, but it requires the skill of a great master to do much with a comparatively few notes, and in all cases it is better to execute a thin harmony accurately, than a full one clumsily.

Mr. Henry's duet consists of a short introduction, the chorus, with three variations, and a finale. There are original points in the variations, but some of the passages in awkwardly for the left hand of the first part, though a judicious teacher will at once modify, and then be making the most of the composer, while he is removing out of the way of the performer annoying and unnecessary impediments.

Nos. 3 and 4 are two of the best and most popular of Rossini's duets, arranged in an easy but not ineffective manner.

PIANO-FORTE, FLUTE, and VIOLONCELLO.

Dramatic Tunes, No. 4, the subjects from Meyer's *Moeder*, the Flute part by NICHOLSON, the other parts by F. W. COOPER. (Chappell.)

THIS number contains the delicate aria, "Non palpitar, mia vita," in two movements, an andante, and an allegretto. To those who admire simple harmony and gentle music, made free from powerful dissonances and thundering fortissimos, and mildly triumphant, the present

number will prove highly acceptable. It is all tranquillity, except a few bars at quite the end, where we, according to long-established precedent, a few and but few, loud chords, and some bustling consequers. The whole is easy, and particularly so for the flute and violoncello.

ORGAN.

A selection of SACRED AIRS from the works of celebrated authors, arranged as VOCALISMS, by J. C. NIGHTINGALE. Nos. 1 and 2. (Holliday, Bishopsgate-street.)

A VERY useful publication. The first number contains - "Dance up" from *Rudolinda* (or "Hail! Hail!") - "Be faithful from the Creation" and "What though I tarry," from *Salomon*. In the second are "Render it service," from *Samson*, (or "Lord, remember David") - "In my gentle approach," from the *Crucifixion* and "Lord, in thee each night and day," from *Thersites*. Six more lovely airs could hardly have been found, they could not have been better arranged, or, we may add, have appeared in a more modest, economical shape.

VOCAL.

1. **GLEN, The Swains, for two Sopranos, Tenor, and Bass, composed and arranged with an accompaniment for the Piano-forte by T. LANGE. (Wells and Co.)**
2. **The Goodwin, for four voices, written by E. W. N. BAILLY, Esq., composed by J. GOSCH. (Green, St. John's-square.)**

THE first of these "gained the prize at the Noblemen's Catch Club in 1839," and was written for an alto, two tenors, and a bass, but is now, as the reader may have observed, adapted for two sopranos. It is in A, but whether or not this is the original key we have no present means of ascertaining.

At the institution of the Catch Club, and for a long series of years after a gold prize medal, of about ten guineas value, was given annually to the best serious glee, cheerful glee, canon, and catch, and as these medals were, with very few exceptions, awarded with judgment and impartiality the ablest composers became candidates, and thus came of the noblest works that the English art of music can boast were produced. But at length, the glee, &c., ceased to mark a number* and the expense of trying these (for the singers were paid for this service) amounted to as large a sum, that about the year 1791 or 93, the prizes were discontinued and from that time to the present, very few glees at all comparable to those which that Augustan age brought forth have appeared.

Some few years ago, however, the club revived its practice, though to a very limited extent, and gave a single prize, under certain restrictions, which were found imperatively necessary and the custom, thus renewed, has not since been interrupted.

Mr. Lange's glee is of very unusual length, extending to sixteen full pages, but he has given variety and relief to it, by a frequent change of key and measure, which, indeed, the words pointed out, and these, or at least the general import of them, he has carefully attended to, and treated with taste feeling, and judgment. In construction, this is not an elaborate composition - effect the author has

* In one year 12 Collected out in a hundred pieces! No wonder, seeing at such a rate, that so few have been found worth preserving.

produced, but chiefly by sweetness of melody, accompanied by harmony appropriate and excellent, though it deviates but little from simple counterpoint. Much he owes to contrast skilfully managed, and not less to the singing, to the vocalists, of the inner parts. When well performed by equal voices, this glee, we have no doubt, is found to possess still higher quantities than appear on paper, and as the copy before us does not exhibit the composition exactly in the form which gained the prize, we cannot venture to give anything like a decided opinion on the merits of the original, but we may say that in its present state it is a work that will please very generally.

No. 2 is one of those trifles—not a displeasing one—upon which criticism cannot be expected to exercise its privileges.

1. BALLAD, "My early love," written and composed by Mrs. CORNWELL BARNON WILSON. (Goulding and D'Almeida.)
2. BALLAD, "The last Wish." } The words by Mrs. HEMANS,
3. Ditto, "The Recal." } the Music by HER SISTER.
4. Ditto, "The Graves of a" } (Willis & Co., St. James's-
Household. } street.)
5. SONG, "The False-hearted," sung by Miss Hughes, in the Musical Romance, Robert the Devil, composed by JOHN BARNETT (Barnett and Co., Regent-street.)
6. BALLAD, "The little Blind Boy," sung by Miss Cawse, in ditto ditto ditto.
7. POLKA, "As when the recreant Soldier hears," sung by Miss Hughes, in ditto ditto ditto.
8. BALLAD, "I'll live on the Smiles," written by THOMAS H. BAYLY, Esq., composed by JOHN WHITAKER. (Willis and Co.)
9. BALLAD, "The brook is purling," composed by GEO. HARGREAVES. (Willis and Co.)
10. BALLAD, "My own Love," poetry by T. H. BAYLY, Esq., composed by J. GOULD. (Goulding & D'Almeida.)
11. BALLAD, "Come, touch the Harp," the words by T. K. HARVEY, Esq., the music by GEO. HARGREAVES. (Mott and Lavenue.)
12. BALLAD, "Oh! speak thou not of love to me," the words by G. LONSDALE, Esq., the music by H. F. HILL. (Hill, 29, Regent-street.)

No. 1 is, we understand, Mrs. Barnon Wilson's first attempt at musical authorship: if so, she has begun at a point which many never arrive at after years of fruitless labour, and produced what would be more than creditable to an able, experienced composer. We have here an elegant, expressive melody, quite a masterly accompaniment, and words set in that sensible manner which was to be looked for from a poet-musician. The key is *sb*, the time slow, and the compass moderate. A *sb* in the fourteenth bar is, we take for granted, an error of the engraver: it should be *c*, for a tenth, and rising too, can never have been intended.

Nos. 2, 3, and 4 evince great feeling, and a musical taste generally very correct, but there is an absence, a want of originality in the melodies, and occasional oversight in the accompaniments, which lead us to conclude that the fair composer has not yet had the advantage of that experience which, we do not doubt, will ultimately enable her to become as much distinguished in music as

her relative is in the sister art. The two acting in union ought, and we are persuaded will, ere long, produce some combinations that all must agree in admiring.

How great was our surprise, upon opening No. 5, to meet with the song from *Mormion*. "Where shall the lover rest?" reset by Mr. Barnett, and joined in partnership with *Robert the Devil*. We cannot flatter him so much as to say, that thus entering the field against Dr. Clarke, he has come off victor, or even proved anything of a match for him.

No. 6 is the old story of taking compassion on a blind boy, who turns out to be Cupid, and shows his gratitude by shooting an arrow into his benefactor's heart. The following passage, a fine sequence of flat sevenths, is much more strange to a song than the tale, and cheers one to meet with, though we object to the *sb*, in the voice part, instead of a *cb*, the latter is not only the real note, but easier to sing. The urchin begs the lady to bestow some boon.

The image shows a musical score for the song 'The little Blind Boy'. It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system begins with the lyrics 'On a poor lit - tie boy stone'. The second system includes a 'cres' (crescendo) marking. The third system ends with the lyrics 'blind, on a boy stone blind.' The notation is in a key with two flats (B-flat and E-flat) and a common time signature (C). The vocal line is written on a single staff, and the piano accompaniment is written on two staves.

No. 7 is, in all respects, a pleasing composition, the melody is natural, but has nothing of commonness or triviality in its effect.

No. 8 made us suppose we had fallen on "For tenderness formed," though the likeness is confined to a few notes. The rest of the ballad has plenty of sanction for its style, there is melody in it, however, and this is worth something when there is such a scarcity of the article.

No. 9 also is melodious and entrancing. The composer here borrows a few bars, and acknowledges the quotation in a foot note.

No. 10 is a very pretty ballad, the style not common, and the words well accented. The accompaniment, however, would have borne a little enrichment without any injury to the lively simple effect of the melody.

No. 11 shows more tenderness and elegance than originality. Every bar is correct, but the general style, and the cadences throughout, are what we have been used to for some time about a quarter of a century past.

No. 12 would have been more spely termed a cotillon than a ballad—it is too much studied for the latter. Indeed, clever as it is, considered with a view to the accompaniment, so melody is not sufficiently clear nor lively developed, and the whole, though not deficient in feeling is rather heavy from the excess of labour bestowed on it.

HARP.

1. *Selections from the works of HUMMEL*, arranged by N. C. BENNET. Book 1. (Chappell.)
2. *The Ark*, "All by the shady greenwood tree," from the opera of *The Maid of Judah*, arranged by T. F. CHIFF. (Chappell.)

THE selections from Hummel are in extent in twelve numbers, six for the harp alone, and six for harp and piano-forte. The present contains the *Feder Andrichorn*, which has appeared in our work, and also the rondo written for the *Harmonicon*, and published in an early number of the *Best* series. The former has eight variations, by no means difficult, written on it, and the latter is considerably enlarged, either by the author himself, or the present arranger. Both are conceived for sale, and in a popular style.

No. 2 abounds in waggings, cadences, triplets, and other such matters, running through which, as if a stranger in such company in the subject—as air as clear in its rhythm, and so strongly contrasted to the other parts, that it pleases, not so much by its intrinsic merit, as from its position.

HARP AND PIANO-FORTE.

1. *The Chant in the opera of Macbeth*, arranged by T. ARTHUR. (Chappell.)
2. *Coronation March performed at the crowning of the Emperor LACINA, at Presburg*, composed by CHERRY, and arranged by EDWIN J. NIELSEN. (Chappell.)

No. 1 is the chant, or prayer, "O Dieu! pitié!" one of the best pieces in the excellent and popular opera, adapted for the two instruments in the spirit of the original, without any gawdaw addition or ill-judged alterations. The whole is short and easy, especially the harp part, and will operate as a relief to the abject music which, untidily, has for some time past been too much in request.

The Coronation March of Carvey is one of the most national of his compositions, the bars are not filled by an empty infinitely small notes, or an crowded by intricate combinations, as is usual with him. There is, comparatively, some repose, and pleasure in the result to sobered people, who, like ourselves, do not delight in

notes with four and five tails. The two trims, particularly that of *Macbeth*, are characteristic, and re-introduce the march with effect. Mr. Nielsen's share in this speaks strongly in favour of his musical ability for such a task.

FLUTE.

1. *An original Theme with Variations, and an accompaniment for the Piano-forte composed by J. W. HARRISON* (Captain 55th Regiment) (Paine and Hopkins.)
2. *A Grand Solo composed by L. DAVLET*. (Whitstone.)

THE theme of No. 1 is graceful, and the variations not only show that the composer understands his instrument well, but is sufficiently acquainted with harmony to enable him to write a good accompaniment. The flute part is brilliant, but does not require more practical skill than many amateurs possess. The piano-forte part is quite simple and easy.

M. Dromet's study runs on to twelve pages, without one moment of breathing time in the shape of a rest, or an interval of repose for the fingers in the form of a long note. Such a forest of semiquavers we never yet beheld, and the movement is allegro. Every possible passage of the brilliant hand is here introduced, and he who can master this composition if so a collection of concerted exercises must be called—may boldly enter the lists with even the author himself. But before he commences so arduous a task as this study imposes, let him put his lungs in training and be prepared to expend as much breath in about ten minutes as would keep a healthy man in wind for a week, or an asthmatic patient for half a year. He who can blow all those pages, should never feel a calm at sea. Had Ulysses possessed M. Dromet's pulmonary powers, he need not have been indebted to Sirens for sundry bags of gales, with which, mistaken men he thought it prudent to furnish himself. A ship—composed of such flutes might run a race against steam and win to a certainty. For a hundred horse power could stand no chance against a hundred Dromet power. But, to be serious, does the author of the present work expect fifty people to buy it, or ten to practice it? There are in some half-dozen professional performers and, perhaps, as many bold amateurs, to purchase purchasers—we cannot believe that more will be found—and all of the love we have for this charming instrument, we hope that some check will be put to the manner of using it too frequently adopted in public. If not, it will soon be left in the hands of a very few artists, and its use as a source of elegant and gentlemanlike amusement be shortly abandoned, a fate to which the violin has long since been condemned.

1. *Rossini's Opera*, arranged by W. FOOTE, Nos. 2 and 4. (Cocks and Co.)
2. *Cocks's Cabinet, a Collection of Melodians*. (Arranged and Published by the Same.) Nos. 2 and 4.
3. *Select Melodians of various Nations, with accompaniments (ed. 2d) for the Piano-forte, arranged by RICHARD DUNSTON*. Nos. 2 and 4. (Cocks and Co.)

No. 1 are *La Donna del Lago* and *Brumswick*, arranged in the same easy manner, and published in no next a form, as the preceding numbers.

Nos. 2 and 3 are continuations of works before mentioned and described.

1. *The favourite Airs from Macanillo, arranged for Two FLUTES, by H. DARRINER, Nos. 1 to 4. (Whitstone.)*
2. *THREE THEMES, from the Opera of HUMMEL and SPONH, arranged for Two FLUTES and Piano-forte (Cochran & Co.)*

No. 1 contains all the best pieces in Aubert's opera, well arranged as duets for players in general. They are, in fact, quite inviting, from the facilities they offer.

In No. 2 the piano-forte part is prominent, and the flutes are more in the form of easy accompaniments, but obligato. The subjects are the Romance of Hummel, from *Mathilde*, the Terzetto, from the same, and an air, with cava, from Spohr's *Faust*.

GUITAR.

1. *FANTASIA on a celebrated Irish Air, composed by J. A. NUICK, (Chappell.)*
2. *DIVERTIMENTO, composed by P. VERINI (Chappell.)*
3. *DIVERTISSEMENT, composed par LUDWIG SCHUBERT. Nos. 1 and 2. (Mori and Larenz.)*
4. *Airs from Macanillo, arranged for Two GUITARS, by L. SIGRIST. (Johanning and Whitmore.)*

Mr. NUICK's fantasia is an air with variations and an introduction. This is written in very excellent taste, and makes a charming piece, but we counsel the composer to correct one or two harmonies in his first page.

No. 2 is a very trifling publication, in every sense of the word.

No. 3 are pretty, light, and easy. The first book containing an air with variations, the second, several short movements.

No. 4 enable two Guitars to enter into conversation. "Twang, twang, twang," says the one. "Twang, twang, twang," replies the other. But, really, they utter this in a very pleasing manner.

[It is but an act of justice to print the subjoined letter Mr. Webster's name seems to have been used in a most unwarrantable manner by some one.]

To the Editor of the HARMONICON.

Sir, Glasgow, June 10th, 1830.

Having seen, with regret, the notice taken of the song, "Anna, where art thou?" in the HARMONICON for this month, I beg to state that I had not the slightest influence over either the publication, use, or dedication of that song. It was against my inclination that my name was attached to it in any shape. I was requested, as a friend, to adapt the words to the air "Shepherds, I have lost my love," which I did, without the slightest aim at originality. The air is real, and I am truly sorry to have appeared in a light so disadvantageous.

I remain, Sir,

Your obedient servant,

RICHARD WEBSTER.

The Ancient Concerts.

NINTH CONCERT

Under the Direction of his Grace the Archbishop of York, for the East Fortune. Wednesday, May 12, 1830.

Act I.

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|--|--------------|
| 1. Overture. (Sings) | HARRIS. |
| 2. Selection from a scene. (Mr. and Mrs. Kayrell, and others.) | JENNETT. |
| 3. Song. When storms the proud. (Mr. Phillips.) | HARRIS. |
| 4. Psalm. St. Matthew's hymn. | DR. CHURCH. |
| 5. Rec. He was not off. Song. But then did not. (Miss Noytham, Harriet.) | HARRIS. |
| 6. Concerto 4th. (Opera 4.) | AS NEW. |
| 7. Hymn on the Nativity. Adagio Fideles. (Miss Paine, Kayrell, Vaughan, and Holman, and others.) | |
| 8. Rec. 4th. Ah, pretty Song. H. Caro ben. (Madame Malherbe, & others.) | BUCKINGHAM. |
| 9. Duet. First Pair of Symon. (Miss Stephens, Mr. and Mrs. Kayrell, Vaughan, and Holman.) | J. S. BROWN. |
| 10. Solo and Chorus. O Lord, in thee. (W. Kayrell.) | HARRIS. |

Act II.

- | | |
|--|-------------|
| 11. Overture. (Dedicated) | HARRIS. |
| 12. Rec. Grazie vi rendo. Song. A Couple. (Miss Paine.) | BUCKINGHAM. |
| 13. Chorus. Vespers in Domino. | MORLEY. |
| 14. Musical. O'er desert Plains. 1598. (Miss Noytham, Kayrell, Vaughan, and Holman.) | WARRINGTON. |
| 15. Duet. I Pledge a Rite. (Alfred.) (Malherbe and Harriet.) | PERCHALL. |
| 16. Quart. and Chorus. Prepare thee. (Mr. and Mrs. Kayrell, Vaughan, and Holman.) | HARRIS. |
| 17. Duet. Fair Aurora. Adagio. (Miss Paine and Miss Johnson.) | DR. ANNE. |
| 18. March. Glory, Praise, and Adoration. | MORLEY. |
| 19. Song. For the night. (Figure.) (Madame Malherbe.) | MORLEY. |
| 20. Chorus. Immortal Lord. (Dedicated) | HARRIS. |

THE Morning Post of this day (May 14th) contains the following advertisement, which we deem it a duty to insert in this place. "Several groundless and injurious reports having been industriously circulated relative to the Concerts of Ancient Music the Directors think it right to announce, that they neither have, nor ever had, any intention of giving up these concerts, but that they will be resumed next year, and continued as usual." We are much pleased to see this anxiety, in the proper quarter, thus manifested as indicating the intentions of the Directors, it is satisfactory, but there is another party, whose intentions are of still greater importance, and that is, the body of subscribers for it rests with them, rather than with half a dozen noblemen, to determine as to the continuance of these Concerts. We apprehend, if the amount of subscriptions should fall short of the expense incurred in maintaining them, they would soon become defunct, this is what we are, and always have been, extremely desirous of impressing on the minds of the Directors, that it is not sufficient merely to please themselves and their families, but that their interest is materially concerned in consulting the taste, and consulting the feelings of those who provide the "ways and means" of supporting the power and consequence of these noblemen in their capacity of managers: an empire without subjects would, indeed, be wading but a barren sceptre. There is an expression at the close of the above advertisement, which strikes us as rather ominous,—that the Concerts will be continued as usual." We must take the liberty of saying, that we doubt this greatly—that the Concerts may be "re-announced next year, and continued," we heartily wish may be

[illegible][illegible]

For a new site to the right side of the pasture and a driveway - that matter to opportunities and price. The above mentioned price \$100,000 & and 100,000 was very a lot and has been willing to participate in the same. The 100,000 (current) about a price of 100,000 of a square the region and represents 100,000. The 100,000 was about 100,000 perhaps to give the share of 100,000 the market to be a large 100,000 represent the same period.

[illegible][illegible]

778 7 7 8 4 4 5 7 4 3 2 5 7

Under the direction of the Board of Health, Washington, May 10, 1906
No. 1

[illegible]

1	1. The first part of the story is about the	1. The first part of the story is about the
2	2. The second part of the story is about the	2. The second part of the story is about the
3	3. The third part of the story is about the	3. The third part of the story is about the
4	4. The fourth part of the story is about the	4. The fourth part of the story is about the
5	5. The fifth part of the story is about the	5. The fifth part of the story is about the
6	6. The sixth part of the story is about the	6. The sixth part of the story is about the
7	7. The seventh part of the story is about the	7. The seventh part of the story is about the
8	8. The eighth part of the story is about the	8. The eighth part of the story is about the
9	9. The ninth part of the story is about the	9. The ninth part of the story is about the
10	10. The tenth part of the story is about the	10. The tenth part of the story is about the
11	11. The eleventh part of the story is about the	11. The eleventh part of the story is about the
12	12. The twelfth part of the story is about the	12. The twelfth part of the story is about the
13	13. The thirteenth part of the story is about the	13. The thirteenth part of the story is about the
14	14. The fourteenth part of the story is about the	14. The fourteenth part of the story is about the
15	15. The fifteenth part of the story is about the	15. The fifteenth part of the story is about the
16	16. The sixteenth part of the story is about the	16. The sixteenth part of the story is about the
17	17. The seventeenth part of the story is about the	17. The seventeenth part of the story is about the
18	18. The eighteenth part of the story is about the	18. The eighteenth part of the story is about the
19	19. The nineteenth part of the story is about the	19. The nineteenth part of the story is about the
20	20. The twentieth part of the story is about the	20. The twentieth part of the story is about the

Letter 14000: My dear [redacted] I am very sorry to hear of the death of your mother. I am sure she was a very good woman and I hope she is now at rest. I am sure she will be missed by all who loved her. I am sure she will be missed by all who loved her. I am sure she will be missed by all who loved her.

[illegible]

The chart No. 2 is one of those maps reflecting what always proves the wonderful resources supplied by the genius of contemporary authors. The chromosome savings first cut off by the women, and then taken up by the column, is a happy idea, but ought to be very noticeable and effective in use. It is a pity all the age brought, and is highly calculated to improve chromosome savings. The last movement was done the best, but could have been still better if the boys could have to replace their women, and be more correct in their idea.

In the selection of the music from the *Tempest*, to which Purcell's name is affixed, great injustice is done to the memory of the composer of a beautiful song always introduced at these concerts, as Purcell's. We allude to "Full fathom five" (often as we have heard Mr. W. Knyvett sing this song we can truly say it is as if as pleasing to our ears as when first we heard him, now upwards of twenty years ago. With a voice of rare noble power, but which he manages with great judgment, he produces an effect much superior to most whose voices might promise far more. The truth is, he always sings in tune, and with precision as to time, and seems to feel that whatever he has to do, is worth his whole care and attention. The song in question was composed by John C. Smith, who was contemporary with Handel, and frequently acted as his amanuensis. The opera from which it is taken contains some pretty music, which we should be glad if our noble Directors would allow us to have, if only by way of a little change.

ELEVENTH CONCERT

Under the Direction of the Earl of Derby. Wednesday, May 26, 1836.

Act I.

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| 1. Overture. (After Purcell) | Manzer |
| 2. Terzetto. <i>Fra le pietre. Adagio</i> . (Miss Stephens, Mrs. Knyvett and Vaughan) | Manzer. |
| 3. Olio. <i>Deh, dove. (Me and Mrs. Knyvett, Vaughan, and Solo)</i> | De Caux, Lobbach. |
| 4. Corallo. <i>Alto</i> | |
| 5. Chorus. <i>Il benedetto Reame. Rec. No words of Poets. Sung. Manzer and Anna. (Soprano) Phillips</i> | Manzer, Leo. |
| 6. Chorus. <i>Il benedetto Reame</i> | |
| 7. Duetto. <i>I due si parte. (Le Cio di Tito. (Miss Stephens and Miss Lobbach)</i> | Manzer. |
| 8. Song. <i>Learn, Anne. (Soprano) (Signor Lobbach)</i> | Manzer. |
| 9. Rec. <i>The mighty Master. Sung. Nelly Ford. (Vaughan. Chorus. The merry men. (After under's Power)</i> | Manzer. |

Act II.

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|---|---------|
| 10. Overture. <i>Planned</i> | Manzer. |
| 11. Quartet. <i>Confirma hoc Deus. Miss Stephens, Mr. and Mrs. Knyvett, Vaughan, and Phillips</i> | Manzer. |
| 12. Olio. <i>Flora gave me. Miss Stephens, Me and Mrs. Knyvett, Vaughan, and H-bany</i> | Manzer. |
| 13. Duet. <i>Heard my Name. Miss Stephens and Phillips</i> | Manzer. |
| 14. Rec. <i>But at my dear friend. Mrs. Knyvett. Chorus. There is the peaking voice. (B. Poets)</i> | Manzer. |
| 15. Corallo. <i>Alto. From his table</i> | Manzer. |
| 16. Rec. <i>Follow him. Sung. Nelly Ford. (Signor Lobbach)</i> | Manzer. |
| 17. Chorus. <i>The Lord our money. Father.</i> | Manzer. |

LORD DARNLEY if we recollect rightly, was the Director who first ventured on the daring innovation of introducing Mozart's music at these concerts* and it is but justice to his lordship to observe, that he occasionally displays an inclination to break from the trammels in which the noble managers seem so unaccountably to be bound. In the present concert, we have to notice with unqualified approbation, both the selection and performance of the four instrumental pieces, Nos. 1, 10, and 15. The first was played with spirit and correctness, and was heard with evident delight. The next (No. 10) has not been done for several seasons. It is, in our opinion, the chief discovery

of Coralli. The third (No. 15) is too well known to require much to be said, it was very well played, and the elegant Mozart has ever stood deservedly high in public favour. The remaining piece (No. 12) is one of the most beautiful of instrumental compositions. It was admirably performed, but, in it the fault of Mr. Greenway or Mr. Lerner that the concerto is made to finish with the slow movement in the major key, instead of returning to the allegro in the minor, as Vivaldi has directed? We contend, that it is an act of injustice to a composer to derange the order which he has pointed out as that which he intended should produce effect.

The Terzetto (No. 2) went off very tamely indeed, as the performers themselves neither understood nor felt the author's meaning. It was not possible that the audience should be interested in the matter. Imagine, for instance, the beautiful trio, "The birds that leave the mountains," sung by Lobbach, Deaux, and Lobbach—what would be the effect? It is in this view of the subject that we have always contended for the necessity of some portion of musical knowledge on the part of those who undertake the direction of a concert. It is essential to regulating the proper description of music to the knowledge and powers of the performers, and it is on this account, that we have so continually to complain of hearing great music spoiled even in the hands of excellent singers. The present concert affords a strong case in point. Signor Lobbach made his first appearance this evening, and the two songs allotted him were so unsuitable to the display of his character, as a comic singer, as could well be imagined. (Nos. 8 and 16,) and indeed it should seem as if some mis-reading of the truth had forced itself on the noble Director's mind, for without any intimation of the change, at the moment Lobbach stood up to sing his second song, instead of "Nero di bene" the band struck up "Non più addio," and the very striking difference in the effect produced, between his performance of Handel's "Lascia Amore" and Mozart, must have carried conviction to the minds of every one that could reason upon it, or who might happen to possess the most superficial acquaintance with the two lyrics.

Dr. Cooke's charming glee "Deh! dove," brought back to our recollection some long since passed, when Biddington, W. Knyvett, Hartman, and Hartmann, concluded to the ear all the beautiful strains presented to the mind, in the exquisite pieces, singers of Ansonia. We also mentally exclaimed, "Id id mura pater se pater in rina."

So much good music is to be found in the *Director's* of "bassoon," that we regret to have to record the ineffective recitation and the vulgar blustering song (No. 6), selected from it. Mr. Phillips did as much for it as it deserved. The magnificent chorus of Leo (No. 15) was very imperfectly done. Of all the great composers of church music during the first half of the eighteenth century (as Augustin says in *Latin music*) we scruple not to place Leo at the head; there is a majesty, a grandeur combined with feeling and simplicity in this writer's productions, which can best be understood and appreciated by those who have studied his masterly scores. The quartet from *Idem* (No. 11) we believe was performed for the first time: the composition itself we have no doubt, is worthy of its great author; but the troubles were so miserably out of tune, the first being too sharp and the second too flat, that all traces of effect was destroyed. In the concluding chorus (No. 17) the band was about one thing, and the voices another and a complete confusion ensued. We were obliged to make our escape with all convenient speed, in order to save further tortures to our ears.

* By a remarkable circumstance which happens to have taken in our way, we find that "Ah, prima," sung by Miss Stephens and Vaughan, on the concluding night of the season of 1814, being Lord Derby's concert, was the first composition of Mozart's ever performed at the Concerts of Ancient Music.

TWELFTH COMMENT

Under the Direction of the Great the Archbishop of York - Wednesday,
June 1, 1436.

Appendix E

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|----|--|---------|
| 1 | Flowers, Picking | Harriet |
| 2 | But My Cup is Full (Song Shall I at Mother's
(Phelps) I too far off these ocean. Andon) | Harriet |
| 3 | Alone To the Sea Side of Summer (And Aloud)
(Miss Stephens, W. Kaycott, Vaughan, and Hol-
liday) | |
| 4 | Asia, Devotion, Fears (Miss Cramer) | Harriet |
| 5 | Parting Song Through all the changing | |
| 6 | Concerto for From his home | Harriet |
| 7 | Song from the mountains (Agnes Lohrke) | Phelps |
| 8 | The New Harmon Song Agnes Lee (Miss
Kaycott) | Harriet |
| 9 | Song From the Lord (Miss Stephens) | Harriet |
| 10 | Andon My heart is singing | Harriet |

4. 11

- | | | |
|----|--|-------------|
| 11 | Concerto. Ador Moving | Mamm. |
| 12 | (Short La. concert. La. Grove Pavilion.) (Miss
Stephens and Lubliner) | Favorites |
| 13 | Glee. Move to the South. W. Kaye, Vaughtan,
and Phillips | Dr. Cassady |
| 14 | Act. Master. I. Harris. August Lubliner, | Moore |
| 15 | March. Church. Northwest. August Lubliner | Maguire |
| 16 | Song. In Infancy. September. Miss Lubliner, | Dr. Adams |
| 17 | Glee. Sweet Marching Band. Miss Stephens,
W. Kaye, Vaughtan, and Phillips | Raymond |
| 18 | Ballad. (March of the young. And. Ho-
pkins. Miss Carter) | Favorites |
| 19 | Song and Chorus. Miss Stephens | Dr. Adams |

We feel a sensible relief at having arrived at the concluding concert of the season. None but those who have experienced it, can judge of the richness of the task, in dealing down with an audience desirous to approve and to seek reasons for praise but to arrive at the painful conviction, that truth and plain dealing costed a "retirement" frequently have we passed over in silence that which, if mentioned, must have called forth our censure and the pains we have often taken in the endeavour to select the mildest terms in which to convey our disapprobation, would not we are fully aware obtain the vote of those against whom, unfortunately our strictures are directed. It has been, with feelings in which ours has had some portion, that in glancing our eyes over the columns of a morning paper during the present season, we have noticed the happy word of general admiration, in which that elegant and polished writer indulges and the self-same conceit, which, with him, has been only inferior to "the music of the spheres," we have found it difficult to listen to, without exhibiting symptoms of the business war ours were undergoing.

The Arrivédupo's selection resembles on somewhat of the actual-tale of the *Mission to Missouri*, where every one approaching found something that suited him—there is a golden time for the devout, an Irish ardor with Tommy Blower for the sentimental, and Kate Bingham for the smart. &c. &c. &c.

In other words, we already know in what manner to describe this concert, perceiving such a mixture of good, bad, and indifferent, except we class it as one of the "as usual." Neither Madame McIntosh nor Miss Paine sang as well as the preceding concert indeed, the latter lady has not been with us since the Eighth Concert, though she has appeared at several London Theatres "as usual."

The Overture (No 1) was quick by being played much too slow. It went off heavily. The fugue especially so. The piano-bass (No 2) is a charming melody, and as a parish-church, with the children well drilled, would do really well, but what, in the name of wonder, catches it to

to play here, to beyond our art to divine. Miss Crum
had two songs given her to sing. Nos 4 and 6. It is
hardly fair to judge abashed as she evidently was, of her
powers and pretensions as a singer. In us the choice of
the songs was anything but judicious, both being established
favorites, in the house of celebrated performers. Louis
Laidache was not at home in Paris his mother and in his
duet with Miss Stephens (No 12) he suffered greatly from
the want of what is called being played up to the very
idea of Miss Stephens in a comic duet with an Italian buffo
in a very urbane one she did it however quite as well as
could have been expected, and we are bound to add, that
it was executed. The Irish melody (No 3) was also ex-
ecuted.

Maria's (number 15) was played extremely well. Mr. Chamber's obligato movement was given with taste and expression, and most deservedly applauded. The beautiful duet in G was by Miss Mathews song (No 8) better was a favorite with us. What effect might be produced by the ar. accompaniment being played on the harp, for which instrument Handel wrote it. We cannot say that the harp disposes on the organ, but a song intended to be brilliant will not do however nicely on harp. But with the organ rather flat and the singer a little too sharp, the effect is anything but delightful.

The chorus of the Anthem, No. 10, was better done than the solo parts. It is a noble composition, when as a whole it is, in our opinion, superior to any other of Handel's anthems. We looked on it with surprise, and pleasure not having heard it for several seasons past. We cannot compliment the chorists on his finale, neither do we think it good policy to wind up the service with such a halcyoned, lullaby as "Hail Britannia." In its place, it will do extremely well when introduced appropriately at our national shrines, with the hosts concerning whom of the past and present, nothing can be more extraordinary; but in the same sacred way in which it is received here it becomes stale, flat, and unprofitable." We repeat, in conclusion, if these concerts are to be continued, the system must be materially changed.—But will it be so? *None concern.*

The Dblharmonic Concerto.

SEVENTH CONCERT, Monday, May 31, 1926.

As I

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|--|-------------|
| Handlung in 10 | Stückpreis. |
| A-10, August Lohsche, Lange al. Lohstrasse, 2. Stock | Bayern. |
| in Leipzig | Mecklbg. |
| Carlotta, Platen-Verlag Mr. Cramer | |
| Leipzig, Madame Neudörfer und August Neudörfer, 2. St. | Bayern. |
| in Nr. 1 Goldener Pfad | Leipzig. |
| Verleger, Leipzig | |

Act 11

- Kellman is a Sep. Dress.
 Durbin, August Thomsen and August Lohde, "Porter,
 August" Men in Suits. Dress.
 (to visit) Mollie Thomsen, Mr. Proulx (principal)
 Thomsen is the King of Sweden and Norway. Country.
 Thoms, Madame Thomsen, "Mr. Thomsen," Dress.
 Thoms Dress.
 Thoms, Mrs. Proulx Dress.
 Thoms, Mr. Proulx—Conductor, Mr. Proulx.

The performance of Berthouze's symphony vindicated the right of the Philharmonic band to the pre-eminent rank which it early acquired and has ever since maintained. This is one of the composer's earlier productions, written in the

full glow of his imagination, but before he had scarcely shown off the resources of education. It is therefore more regular than some of his later works, but not less rich in the resources of genius. What can be more deliciously vocal than the *Larghetto* at 4, beginning thus—



What more fanciful, more vigorous, than the *Scherzo* and *Trio*?

Haydn's symphony grows into fatness by frequent hearing: there is more of interest and study in it than in the works of the three great masters, but it is often grand, sometimes very beautiful, and highly finished from the first note to the last. The orchestra were both executed & over-ruled. A concert, like everything else, must have an end, and such a concert should never conclude with anything but what is excellent: nevertheless we cannot help lamenting that an overture of such superlative merit as the *Zosterphate*—which is our mood, and, we believe, in the general opinion, has no rival—should ever be employed as a finale.

The piano-forte concerto was so perfect a performance as we ever heard. Mr. Cramer played it with ease, and left no wish ungratified.

Mr. Preussner, who now performed for the second time in London, is a famous player of the highest qualifications. His tone would be most that we have heard abroad, in full and rich, in quality resembling that of our countryman, the late Mr. Holmes, whose unmatched excellence will long be remembered. His execution is much greater, has no ever be called into use for artistic purposes, as an accompanying, through music and then it may be allowed free play in a concerto, and his taste seems pure. His music can differ from many things in the hand which are continued to show attainments that is really as it was never pleasing, and of a modest length. His merits were clearly undervalued by the audience, and the pleasure he afforded was not concerned from him. If he remains in England, he will undoubtedly prove a valuable acquisition.

The case of August Lohmeyer's singing is not one of the best of its recommendations, the sounds seem to flow spontaneously from his ample chest and to be regulated without the smallest effort. His sound, however, as the song now chosen has been, it certainly was not the last that could have been selected for such a concert: and we cannot refrain from remarking, that there appears to be a great poverty of resource in the directors of public performances: either their repertoires are very incomplete, or their knowledge of their contents is very imperfect. otherwise some variety would be found, instead of trying the patience of the hearers by the repetition of a few pieces, night after night, and coming after opera, till pleasure is converted

into a state of not actual disgust. This remark also applies to the short form *Wien* which everybody knows almost by heart. Donizetti was rather too loud in this, though he sang it with feeling: a merit in which Lablache's performance was deficient. Humour is his forte: if there be any further, any originality in his singing, it is yet latent, so relates to his auditors in England. We, at least, have not discovered it.

The air from Spohr's *Zemire et Azor* is very melodious and delicate, and was sung by Madame Stockhausen in a highly appropriate manner.

PHILHARMONIC CONCERT, Monday, June 14, 1838.

Act I.

Symphony No. 7	Beethoven.
Thema: Mod. Maestros and August Donath, "German"	Baritone.
<i>Ich fahre & Caron.</i>	Violoncello.
Violoncello: Franziska, Fichte, Claret, Horn, Viola, Violoncello, and 1st and 2nd Basses—Mrs. Lablache, Henry, Nathaniel, William, Matt. Marsh, Landry, and Druggan.	Harp.
Aria, "My Lullaby," Paganini. (See <i>Salome & Saphir</i>)	Piano.
Quartet: <i>Les Deux Amateurs</i>	Violoncello.

Act II.

Symphony No. 10	Haydn.
Thema: Mod. Maestros, "Odeon odeon," (Horn & Claret)	Violoncello.
Violoncello: Viola, Mr. de Brest	De Brest.
Aria, August Donath, "Pierrot's song," (H. Maestros)	Violoncello.
Violoncello: Claret	Violoncello.
Quartet: <i>Les Deux Amateurs</i>	Violoncello.
Leader: Mr. Donath—Violoncello, Mr. Brest.	

The seventh symphony of Beethoven is a in mainly indebted for its place in any concert to the lovely allegretto in 4 parts: a movement beyond all praise, and to a low degree to the march and trio, which are original and vigorous. We cannot think that the first and last parts would be more listened to but for the sake of these companions. The whole is a difficult task for any orchestra, even for this: but it had every advantage that a band is complete, and that does its duty in right earnest, could render.

Haydn's symphony, though the allegro movements were played rather too quick, especially the last, was executed with the greatest spirit and feeling. A critic on a weekly paper, wishing to draw to attention himself, speaks slightly of this great work of the great master and even goes so far as to recommend that Haydn's compositions be withdrawn, hinting that they are worn out and worthless? We regret not being able to quote the exact words—they would amuse our readers, and at the same time show to what extent our language is in want of any one style, or that after weeks' constant use leads those who ought to be most free from everything tending to prejudice. The writer would, no doubt, long ago, have dismissed Shakespeare from the stage and have celebrated only the performance of the few last new dramas, had he possessed the power to exclude and appoint.

The overture to *Les Deux Amateurs*, the most melodious and beautiful of Cherubini's instrumental works, went off admirably, and Caron made an excellent finale.

The few notes of Hummel, in a minor, was a charming *capriccio*. Each share in it is entitled to praise, but the piano part, the piano-forte, was executed with a firmness and delivery that we never heard surpassed—very much equalled.

De Brest's concerto proved a high treat. As a con-

position, it possesses very considerable merit; but as regards execution, it is impossible to speak of it in too favourable terms. Some who have heard Paganini, said, that the whole was an imitation of that celebrated performer. An artist possessing the genius and power of De Bériot, would hardly stop to become an imitator, but if he were really so, we would almost hazard the assertion, that the copy was not inferior to the original. We knew not which most to admire—his tone, his vigour, the determined manner in which he sprang to his extreme shifts, his delicate passages, the low bounding from the string with an elasticity almost magical, or the brightness and certainty of his double stops, all of which pleased quite as much as they surprised. His pizzicato with one hand, while bowing with the other was a momentary caprice of which none but the captious would venture to complain. This, it seems, is a common practice with Paganini, and now produced a good-humoured smile, while the reiterated plaudits from every hand, in a most decided manner expressed the opinion of the audience.

Of the four vocal pieces in this concert, three are perfectly exempted from frequent hearing though excellent in themselves. Madame Mailbran's "Ombra adorata" wants the deep fretting of Pausa, unless sung as if in earnest, it loses its greatest charm. Lullache crying "Stones to sell," without a scene at his back and a chorus by his side, is an act of injustice to the composer, and involves an absurdity. Some of the accompaniments to this are clever nevertheless; it is only fit for the stage, or a fashionable drawing-room.

Thus has ended the eighteenth season of the Philharmonic Concerts, during which we have more than once had occasion to complain of the direction—rarely, if ever, of the band. If well managed, these performances may long continue to be, as they have been, the main prop, conjointly with the Ancient, of the musical art. But if, as we have before remarked, they are likely ever to degenerate into a job, then we shall wish the Society dissolved before it has lost or damaged that character which it has made such noble efforts to sustain.

Benefit Concerts of the Season.

MR. F. TAYLOR'S.

Friday Evening, April 16th, at the Albion, Aldersgate Street.

This consisted chiefly of glees, all composed by the present members of the Concessionary Society, which were extremely well performed, though it must be acknowledged that such a succession of the same species of music, and of a kind which admits of little variety, became heavy towards the conclusion of the concert. The room was not only full, but of most respectable company.

MR. HAWES'S.

Concert Room, King's Theatre, Thursday Evening, April 22d.

A miscellaneous concert by those who performed at the anterior, with some few additions.

MR. NEATE'S.

Concert Room, King's Theatre, Monday Evening, April 26th.

The first act miscellaneous, in which Mr Neate played Hummel's concerto in *c*, in that accurate and finished manner whereby he is so much distinguished. He also performed a new MS. trio, for piano-forte, violin, and violoncello, conjointly with Messrs. Symonetti and Landley, which obtained great applause. The undertone of this has some novel effects, and is altogether very pleasing. The second act consisted solely of Beethoven's "grand characteristic mafuca," with vocal solos, and a full chorus. It was executed admirably and seemed to afford the audience much satisfaction. We certainly do not at present rank ourselves among its admirers, and moreover cannot suppose that we shall ever enjoy a work in which there are so many extravagances, which is of an heterogeneous nature, and is an hour and a quarter in duration. The room was filled with the best company.

MRS. ANDERSON'S.

Concert Room, King's Theatre, Wednesday Morning, May 3d.

Mrs. Anderson performed the beautiful and scientific concerto of Hummel, in *a* minor, with a precision and elegance that few can equal, and the duet in *a* flat, by the same, in which the composer himself took a part. It is unnecessary to add, that such a union of talent could not fail to produce a commendable effect. Mrs. Anderson played a polka by Herz, in which we were more sensible of the remarkable neatness and certainty of her execution, than of the merits of the composition. The former two pieces were admired to the sense of the audience, the latter to the non-sense. The room was inconveniently crowded with very fashionable company.

MR. F. CRAMER'S.

King's Concert Rooms, Hanover Square, Friday Evening, May 7th.

This was an excellent concert, on the plan of the Philharmonic but with more vocal music. The symphony in *a*, by Beethoven, that in *g*, by Mozart, Rossini's overture in *a*, and Mozart's to the *Zauberflöte* together with a fantasia on the piano-forte by Moscheles, and a lovely quartet by Haydn, charmingly performed by Messrs. F. Cramer, Keymer, Moritt, and Landley, constituted the instrumental portion of this concert. A new singer, with a good bass voice, Mr. Parry junior a son of the Carlinian bard made his first appearance on this occasion, in "Arm, arm, ye brave" which he executed in a manner that may justify very sanguine expectations of his future success. A more promising début has rarely been witnessed.

MR. MORI'S.

Concert Room, King's Theatre, Monday Evening, May 10th.

A concert in which nearly every performer in London, both vocal and instrumental, British and foreign, took a part. M. Mori played some new variations by Meyerder, in a most brilliant manner, and was almost overwhelmed by applause. The overture to the *Freischütz*, and Beethoven's

symphony in *c* minor, were the principal orchestral pieces. Mrs. Anderson performed the first movement from Hummel's concerto in *a* minor, and Drouet played "grand variations" on the flute. The whole consisted of twenty-three pieces, including one, duet, &c., by almost every body of any note. The room was full in every part.

MR. CREATOREAN.

Hammer Square Rooms, Friday Morning, May 14th.

Chiefly vocal, by the principal singers and band engaged at the Ancient Concerts. The chief object of attraction was Hummel, who exhibited his fine talent in an extemporaneous performance, wherein he introduced Handel's air in *a*—commonly called the *Harmonious Blacksmith*—with the variations, which he considerably altered and augmented. A masterly fugue formed part of this fantasia, and he concluded with the famous chorus from *Masaniello*, which he enlarged and worked up with consummate ability. The room was crowded, and the high respectability of the company showed the estimation in which Mr. Creatorean is held by those whose good opinion all must feel proud to possess.

MR. ELIASON'S.

Concert Room, King's Theatre, Wednesday Morning, May 16th.

Mr. Eliason, who is, we believe, a German by birth, performed on the violin "a concerto and air with variations," jointly composed by Rods and himself, and part of a trio for harp, horn, and violin by Mayrader with Messrs. Stockhausen and Platt. Hummel played his duet in *a* with Mrs. Anderson there, with Lablache, who was then quite a novelty, were the leading features of the concert.

MR. CRAMER'S.

Concert Room, King's Theatre, Thursday Morning, May 20th.

This drew, as usual, a vast concourse of those who possess a real taste for piano-forte music, and judgment enough to appreciate and admire the most perfect performer on Europe. But, independently of the numbers who flock to Mr. Cramer's concert for the sake of the pleasure to be obtained, many resort there for the purpose of improvement—for the sake of an invaluable lesson, which, whenever he performs, he gives to all his hearers who possess any talent for the instrument whence he draws such rare, such exquisite tones, and the genius of which he so thoroughly understands.

Mr. Cramer played on this occasion the first and second movements of his admirable concerto in *a* minor, with, as a finale, the rondo, or spangwale, from his opera *70* also the introduction, nocturne, and variations, which have been once or twice heard at the Philharmonic concerts, and it is not our opinion only, but that of all who heard him, so far as we can collect, that he never performed in a more finished and impressive manner—never appeared more at home on the instrument—than at this concert.

SIGNOR DE BEONIS'S.

Concert Room, King's Theatre, Friday Morning, May 21st.

This was a vocal concert, in which, as at Maria's, nearly every vocalist in London, of any rank, assisted. But

there were solo performances on the horn, by Signor Pizzi; on the flute, by Mr. Nicholson, and on the bassoon, by M. Proumays, of whom we have spoken in our Philharmonic report. De Beonis gave Sacchini's *Feu sacré* per *la Mazon* with his accustomed spirit and humour, and also sang, with Lablache, a comic duet, new to this country, by Proumays, which drew forth very loud applause, even from those who did not appear to know very accurately what it was all about. The room was immediately full.

MR. VAUGHAN'S.

Hammer Square Rooms, Friday Evening, May 21st.

Mr. Vaughan secured for this concert Hummel, Lablache, and other foreigners, in addition to the Ancient Concert party by which means he obtained a crowded audience. In whom he gave a remarkably good selection, chiefly vocal. M. Hummel played a grand rondo in his brilliant style, and also directed the performance of his *graduale*, a master's chorus. Mrs. Carnaby sang a pleasing air, and took a part in a trio, with Dr. Carnaby's solo, *The Tears of Genius*, with considerable applause. Among the novelties produced on this occasion, must be mentioned a new W.S. piece, composed by Sir John Rogers, Bart., which we hope often to hear again, it reflects great credit on the talents of our English dramatists.

MR. LINDLEY'S.

Concert Room, King's Theatre, Monday Evening, May 24th.

The Philharmonic band, and a strong vocal corps, consisting of some of the best English and Italian singers, together with M. Hummel, who took a part in a trio by himself, and Miss A. W. Adams, who performed a fantasia on the harp, were collected by Mr. Lindley for this concert. He played a fantasia of his own, in his matchless manner, and also accompanied other pieces, in a way that bids defiance to rivalry. The whole performance was of the most satisfactory kind.

MR. BEGREZ'S.

Concert Room, King's Theatre, Monday Morning, May 21st.

Nearly all the corps de l'Opéra assisted. Pizzi performed a fantasia on the horn, Mad. Dulchen (late Mlle. Böhre) played a piece by Moscheles on the piano-forte, and M. Proumays exhibited his talents on the bassoon. The rest of the concert was vocal. The company was of the most numerous and fashionable kind.

MR. MOSCHLES'S.

Concert Room, King's Theatre, Tuesday Morning, June 1st.

This concert was so excessively crowded that a considerable time elapsed before we could gain admittance to any part of the room—we therefore lost much, but heard a clever new fantasia, *Recollections of Denmark*, of M. Moscheles; and also his extemporaneous performance, which was a most masterly effort. The concertante duet of Mozart, for two pianofortes, played in the most perfect manner possible by MM. Hummel and Moscheles, produced a strong sensation, though we cannot persuade ourselves to class this among the author's happiest inspirations.

M. SEDLATZKY.

Concert Room, King's Theatre, Thursday Morning,
June 3rd.

M. Sedlatzky does not deal in those numerous passages which astonish all and please few—he therefore has no occasion to sacrifice the tone of his flute for the sake of being able to execute an effect which was never intended for the instrument, but attends more to expression, and cultivated taste of a gentler (if not of a more imposing kind). The consequence is, that he pleases while others surprise.—his sounds go more to the heart than to the head, and the gratification he affords, being of a tranquil kind, leaves a more lasting impression than that which arises from wonder. He played two fantasias,—one of them full of charming melody, and the other not uninteresting. He had also the assistance of M. Mouchette, who performed a fantasia; of M. Harris on the guitar, of MM. Freumayr, Mori, and Chiaruttini, together with Mad. Stockhausen, Mlle. Blach, Lablache, and other vocalists.

SAMUEL and MADAME PUZZI'S.

At Mr. Mill's Mansion, Canolford House, Monday
Evening, May 24th.

Madame Puzzi (formerly Signora Tassi), whose voice is greatly increased in volume, and has acquired many rich lower tones since her retirement from the King's Theatre, gave ample proofs on this occasion of the advantages she has gained by time, and by her recent Italian tour and engagements. She sang much, both in single and concerted pieces, and was supported by all the strength of the Opera, as well as others, both English and foreign. Puzzi, of course, accompanied with his unrivalled horn, and also performed a solo in his finished manner. The circle of routine was filled by the most fashionable company.

SIGNOR PIO CIANCHETTINI'S.

Concert Room, King's Theatre, Monday Morning, June 15th.

This performance was chiefly vocal, and sustained by Madlle. Blava, Signor Donzelli, Curcio, Lablache, &c. Donzelli sang a good series of arias, accompanied for the occasion by Signor Chiaruttini, and Signor Lablache gave Puzzi a "Papavero." He also joined Signor Santini in the buffo duet, "Se stato in ogni stato." Signor Chiaruttini took a part, with MM. Sedlatzky and Freumayr in a trio by Elvi. He also performed a brilliant extemporaneous fantasia, in which (however, we thought the *fortissimo* required too despotically.

MADAME CASTELLI'S.

At Mrs. Bligh's residence, James Street, Buckingham Gate,
Friday Evening, June 23rd.

Madame Castelli, who is not entitled to a benefit at the Opera, had her annual concert at a private house, the use of which was most liberally granted her. The whole Italian corps attended, together with several Harpers, for the guitar, and other persons of distinguished talent. Madame Castelli is heard to better advantage in a room than on the stage, and her efforts were now rewarded by considerable applause. The company was so numerous that many were left for a time on the staircase, or obliged to seek refuge in the rooms appropriated to the refreshments.

MR. HUNNEL'S FAREWELL CONCERT

was given, under the patronage of the Duchess of Clarence, at the Concert Room of the King's Theatre, on Monday morning, June 21st. But such was the desire to hear him, as it was likely that no other opportunity would be presented, that the room was filled soon after the opening of the doors. So crowded, indeed, was every part, and so backed up were the avenues, that though we attended before the performance commenced, we could obtain no admission, therefore have only to state, from the programme, that M. Hunnel played his own sextet in a masterly, a rondo brilliant, the duet of Mozart for two piano-fortes, with M. Mouchette, and that he concluded with an extemporaneous performance.

Foreign Musical Report.

VIENNA.

MADAME PIOTA's course of twenty performances in the Italian Opera is here highly attractive. Rossini's *Otello* has produced the greatest effect—Piota, as Desdemona, eliciting enthusiastic plaudits. Rubini's well known performance of *Otello* has lost none of its wonderful power. It is to be regretted that the part of *Elmire* gives Zuccati no little occasion for displaying his fine voice. The second tenor, Muscati, failed in the celebrated duet of the second act—he was, a fact, annihilated by Rubini.

The overture to Rossini's *William Tell* has been performed with indifferent success at a concert here. The critics, after having exhausted the German epithets, are now beginning to quote the proverb of the composer's own country against him. For instance, they say that much truth is contained in the following: *Call arte e can cognano o mie mezzo l'anno; call cognano e can arte di mie l'altre parte.*

Piota, Rubini, and Zuccati are at Vienna, and Mademoiselle Nating at Berlin, where she is said to have met some unpleasant circumstances that have determined her to go to St. Petersburg, before fulfilling her promised engagement in the Prussian capital.

BERLIN.

In the month of April, an event occurred, which the Berlin journals say can never be forgotten in the theatrical annals of the Prussian capital. This was the reappearance of Mademoiselle Nating, who, on the 2nd of that month, delighted an overflowing audience by her unrivalled representation of *Desdemona*, in Rossini's *Otello*. Her next performance was *Rosina*, in *The Barber of Seville*, which was followed by *Norma*, in *Musart's Figure*, and *Annette*, in *Donizetti's Jocande*. In the various characters Mad. Nating elicited unanimous applause, more, perhaps, by her extraordinary and unexpected power of dramatic representation, than by her musical execution, which, wonderful as it is, had been known to the greater part of her auditory before her fame had yet spread throughout Europe. Her gesture and declamation are said, by the Berlin critics, to be unsurpassable. A somewhat unpleasant circumstance detracted from the general effect of the performance of *Don Juan* in which Nating personated *Donna Anna*, with if possible, more than her usual excellence. Mad. Scholz, owing to the departure of Madlle. Milder, was required to undertake the part of *Elvira*, which

several features to which they were destined. The principal among them will be found noticed in the course of our Foreign Musical Report.

NAPLES.

Don Carlo Bonicatti's *I Portoghesi* is *Don* does not "do" as the phrase is, though a constant enemy breeds for caricature, and all eyes in passing the production, the female and the art of Don Bonicatti brought the composer to Naples from Vienna in 1876, and being a very skilled pianist he has a great number of pupils in that the most common use of an opera is to be a comparatively unimportant. In Don's new opera (*Pellegrini*) per prodigiosa fortuna between Lablache and Barbachian, and Lindes were much applauded. The new opera (*Il Trovatore*) was praised by the most competent and comparatively uncorrupted critics in the two representations but gained in popularity with each new evening run. For *La Gioconda* which both had not been produced to great a success at the Fonda has been at the Fonda.

Trois Femmes. The first appearance of Fisher in the Baritone has called forth no small amount of surprise from the Neapolitan authorities. In this instance the praise of these gentlemen has the probability of being well deserved. The act is only a more desecrating feature of the act of March. *Il Trovatore* a *Canzone* & a *Canzone* composed with right very good was received on which occasion the Maestro Barbachian the last gave general delight to the house and expressive style of singing. On the 22d March Bonicatti's *Il Trovatore* was produced with perfect success.

Trois Femmes. Here a new opera. *Pellegrini* made a new opera departed this side on the night of the delivery for another new opera. Carlo Bonicatti's *Il Trovatore* the music was good, but the singers knew nothing whatever about it. The manager should see to reform this altogether.

Water. The principal agent from Milan, has been engaged here at the Fonda theatre where he is singing with Maestro Ten in Bonicatti's *Il Trovatore*. He does Ten quite well compared to the most of singers in his own case. In that he does on his youth but now he notices the character of the singing could. All the productions which were engaged at Bologna for the Fonda have made their appearance. Bonicatti's *Il Trovatore* and *Il Trovatore* attract most splendid audiences. The celebrated Ten now plays *Don* and *Madama* Barbachian. *La Gioconda* both with the greatest applause. *La Gioconda* for the part of *Don* Magnan, and his own opera *Il Trovatore*. A young man made an extraordinary debut singing rather to his credit than to any extent of talent, natural or acquired. In the *Il Trovatore* the first of persons between Maestro Barbachian and his last met with enthusiastic applause. *Il Trovatore*, the second night, is superior to *La Gioconda* in which the *Il Trovatore* was returned.

PAVIA.

Signor Pietro Casparini a law student at the university in this place has produced an opera, *Signor Casparini* the composition of which was begun in Pavia, where he before studied. It is highly spoken of by the *Monitore* *Ferraro* a respectable journal established some years since in Pavia.

BRESCIA.

Yellow took a benefit here on the 12th of February, on which occasion Meyerbeer's *Crucifix* was performed, the

beneficiary including the well-known *Bonicatti* from *Margherita* *Lablache* *Barbachian* and *Barbachian*, in honor of the popular singer were distributed during the evening, and *Margherita* *Barbachian* composed a quartet especially for the occasion.

MANUA.

The engagement of Pavia proved an unexpected speculation. Her performance at *Manua*, *Lablache* *Barbachian*, and *Nina*, was received with much less applause than at *Verona*. The last named opera (*Nina*) *Barbachian* per sona requires all the talent of Pavia to make it even tolerated by "mere public."

VENEZIA.

Federico Cantini a young composer aged twenty three, has produced a successful opera composed entitled *Il Trovatore*. The prime drama, *Trois Femmes*, and the house, *Il Trovatore* and *Il Trovatore* were much applauded in their several characters. It does between the two houses in the other direction of the opera.

FLORENCE.

David sang here with much success during the spring season. Last Bonicatti composed for the national opera house entitled *Il Trovatore* *Il Trovatore* at which was performed in his own theatre with its regular representation. On the 22d of March a new opera was sung in connection of singing a production in the memory of David to the church of the house & vice. The music was composed by Bonicatti.

VINKI.

The great theatre here is nightly crowded to witness Bonicatti's opera of the *Il Trovatore* *Il Trovatore*. The art of this opera arranged for the house are met with in all the best-known productions of *Verona* and *Manua*. *Verona* have been written on the new grand scale. In *Verona* and *Il Trovatore* quite away. At *Manua* they have also arranged the whole of *Verona* *Il Trovatore* for the whole and the guitar.

Trois Femmes. *Verona* *Manua* *Barbachian* has had to represent a strong representation and also the disadvantages of the absence of *Verona* *Barbachian* the prime drama in addition to which he is engaged in having. *Verona* some reason as other suggested themselves naturally. The result is that this opera notwithstanding its intrinsic merit is carefully shunned among those which are in vogue. On the 11th of March Bonicatti's new opera (*Il Trovatore* *Il Trovatore*) was produced with perfect success. The applause grew more vehement with each successive representation till at length, an absolute frenzy seemed to prevail. In the first representation Bonicatti *Verona* and *Barbachian* were much applauded. At the conclusion they with the company, were frequently called up by the audience. But at the 9th and last representation the rage had reached its height, *Verona* and other unfeeling words were let loose and frightened round the theatre by the shouts and clappings of the audience who were also much employed in shouting on the stage *Verona* and *Barbachian* both of the reactions, as houses of the singers. Large white brackets were waving upward with the stage and lights of *Verona*. This night was escorted home by her numerous admirers bearing torches and shouting *Verona* most vigorously. The *Verona* party took the audience to the front of her dwelling, where they performed many of the *Verona* pieces in the opera.

PALERMO.

Tosca Carolina—Brilliant operas are here the rage, the more so, perhaps, because this talented composer is a Sicilian. His *Mezzana* was produced on the first day of the present year with the greatest success. Much applause was bestowed on Madame Pink and Mr. von Boncassini and Balfe. The latter gentleman, whose name is spelt also Balfe and Balph, is only 23 years of age, very young and possessed of a remarkably fine baritone voice. Another of our countrymen, named William's (G. G. G. G.), likewise a bass, and Madame Carolina V. are attached to this company. Madame Fischer Marzetta is engaged for another year.

VERONA.

Pasta has been singing with her accustomed effect in *Giulietta e Romeo*, but as the *Vendetta per amore*, she produced but little impression. Next came a new opera, *Maestro di Compagnia*, which for her obtained great applause. Pasta and her sister, a girl being called for at the conclusion. The *Vendetta per amore* has presented Pasta with a medal, having on one side,

ALFONSO VICE RE SPANNO
MCCCLXXX.

And on the reverse a laurel wreath with

IVOTINO PASTA
C. L. AMP. PASTA
V. L. S. S. S.
ETER. P. L. O. P. S.
O. S. L. L. L. L. L.

Requiem's Count Ory and *La Cenerentola* both failed here, on the first representation. The former was, however, repeated, and at each new performance gained in public favour. One of the critics here opines—"Is this the victory of a classical production over the public, or the pity of the public for an unclassical master?" We must leave a lady's resource to answer the critic—"La, Sir! what strange questions you ask."

Vaccini, whose celebrity is daily increasing, was born at Pesaro. He studied counterpoint under Janacosa, one of the "Examiners" of the papal chapel at Rome, and the opera style under Porcellio, whose last pupil he was. His first opera, *Maltrian*, was given at Venice in 1815, and the productions among his subsequent productions are *Pietro the Great* (produced in 1824 at Parma), *La Pastorella Fendaterra* (Turin, 1825), *Romeo and Juliet* (Milan), and *Baron of Mirano* (Turin, 1826).

LUCCA.

Il Fanciullone died a violent death and in only mentioned as having given occasion to a most successful debut—that of Teresa Tassi, a pupil of the Musical Academy of Milan. She was enthusiastically applauded.

PARMA.

Madlle. Elina Orlandi, who last autumn sang with such distinguished success at Bologna, has here confirmed her claim on public favour by the rare excellence of her performance, vocal and dramatic, in *Roméo e Juliette* in *Reine*.

RIMINI.

Madlle. Elina Taccani, who made her first appearance here as Elena in the *Donna del Lago*, was frequently called forward to receive the congratulations of the public on her highly effective performance.

LUGO.

The *Academia Filarmónica* of this place has elected Matilde Caselli Kytherland an honorary member, and, on the 21st of February, her diploma was made out accordingly.

PARIS.

The following is a list of the singers engaged for the Italian Opera at Paris, for the season next ensuing:

Primo Tenore, David, Robert, Donatelli.
Primo Contralto, Lablache, Zucchi, Santini.
Primo Soprano, Madame Marie Lalonde.
Secondo Soprano, Madame Caracci.
Primo Contralto, Madame Mathieu.
Secondo Contralto, Madlle. Titulati.

The Italian Opera at Paris will commence on October the 1st.

MUSICAL SKETCHES OF MR. BAILLOT.

The two series of quatuors and quintets, given by Mr. Baillot attract very numerous audiences—at the second, in particular, the crowd of amateurs was so great, that the best would have been insupportable, but for the delight afforded by the skilful artist and his assistants. The programme contained a quatuor by Haydn, a new quatuor by Mr. Oudon, popular sheet, a quatuor by Mozart, a quatuor by Beethoven, and the romance composed by Beethoven for Rodolphe. The execution of Mr. Baillot in this kind of music cannot be compared to those who have not heard him. He shows a variety of style and an inexhaustible store of resources, in and out of which there is no parallel. Mr. Baillot is another Talma in his way—that is, a unique type whom none can imitate, and of whom there will probably be no traces, when he shall have ceased to be heard.

The new quatuor by Mr. Oudon produced a lively impression on the select audience which composed the assembly. It was generally pronounced to be the best among the author's many excellent works.

A slight mistake. An old gentleman, who believed firmly in the unsullied excellence of his daughter's vocal powers, obtained permission for her appearance at a concert. She accordingly went, accompanied by her mamma, the admiring father being engaged at home by the gout. On the return of the two ladies, the elder declared that nothing could be better than the way in which her daughter had been received—and Miss, to corroborate this account, said that were Italians at the concert had taken her for Pasta. "Yes, my dear papa," said the fair songstress, "hardly had I sung a dozen notes, when the Italian cried *Pasta! Pasta!*"

COPENHAGEN.

The principal novelty here has been the production of Beethoven's *Fidelio*. The universal estimation in which that great master is held, excited in the public a corresponding eagerness to witness the only opera which he has left. His success was complete, and the impression which it made on the Danish public is sufficient proof that they have a true taste for the graver characters in music. There can be no doubt, that, were Copenhagen possessed of distinguished artists, musical taste would soon attain a very high point of cultivation there. This, however, is unhappily not the case, as was clear from the execution of the *Fidelio*. With the exception of Rosenhåge's Jaquino, every character was filled by personages who had not the slightest pretension of the harmonic instruction to their

laughing men. Thus, it is not singular that the subsequent representations of the opera were thickly attended, for who that understood and admired the author could go to hear him executed, in the apocryphal name of the town?

Our informant has been in the constant habit of frequenting the Danish theatre for twenty years past, and never have the singers so richly deserved a beggarly amount of empty boxes as at present—and, in my truth, they receive their deserts pretty punctually—but it is among the poor shows of Copenhagen to see a full audience at the Danish theatre. However, were this account true even to the Danish spectators, it will be known to be confirmed by those artists who have visited the northern capital during the last winter. It would really be a far more judicious mode of proceeding were the management to close the doors, and distant the company, and set on work to attract an overflowing house another and more efficient ladies and gentlemen—or let them to breathe a little!—overcome their lungs in rancidities and exertions—and not breathe the night's dew and the patient lying by attempting means for above their capabilities, past, present, or to come.

The Swedish history.—The South of Sweden has found its nightingale in the mortal transformation of a Miss Schmidt, who has already made a vast sensation in Stockholm and Copenhagen and is now delighting the district of Upsala. Of course she has not escaped the perambulations of these gentry known too well, where a good thing falls in their way not to make the most of a sweet girl with a sweet voice. One of her musical admirers has perpetrated the following:

From earth in O Paula! he no being no Father,
For we have seen your Schmidt and so we can wish for mortal men.
You all may say equally for rich—
But to be loved Schmidt came the best of men to death.

GRAVENHAGE.

Though the state of music in Holland has long been matter of regret to those who watch the gratifying progress of the art in Germany and other countries, still it must be confessed that there is no want of musical taste among the cultivated classes, and many true friends to the art, who would willingly have exerted themselves for its advancement, but the necessity of some public union in order to make their efforts effective. Hence arose the Dutch Union for the Advancement of Musical Science, under the direction of A. C. J. Vermeulen. The sphere of the Society's operations extends over the northern provinces of the Netherlands kingdom. In every town, where twenty members assemble, they constitute a department, or division of the Union, and are enabled to form their own Direction. The general Direction forms the centre of the several divisions. This general Direction is hidden alternately at Amsterdam, Rotterdam, Groningen, and Utrecht.

The object of the Union is, on a square basis as little, the furtherance of musical science and its various patron in Holland. Among the means employed for this purpose will be the distribution of prizes, and also the purchase of such papers, by notice composers, as appear deserving of publication, but for which the musician himself can find no publisher. The Society will also out of their funds provide for the musical education of young men of promise who may be disposed to devote themselves to the art. Finally, as soon as the necessary arrangements can be made, there will be given annually, in one or more of the towns in

which are departments of the Union, a musical festival, at which the other departments will assist.

By these means the members hope, and we think with reason, that important results will be obtained. At the general assembly of the division from the several divisions, held at Rotterdam in September last, a prize of three hundred guilders was offered for the best musical composition, with orchestral accompaniment, of a Dutch poem, the choice of which is left to the composer himself. Three compositions were to be sent in to the head Direction at Rotterdam, by the end of May, 1839.

The Drama.

KING'S THEATRE.

M. LAMBERT produced for his benefit, on the 24 of June, *Don Giovanni*, which, together with *Madie Toulon*, a dancer who debuted on the same evening, drew an immense house.

The part of the painter, given over then to just united entire to the voice of singing of Auguste DUBOIS, whose acceptance of it was rather a proof of a language to which, then of fitness for the undertaking. The music is better his companion, though what is within his reach he sang in a manner that would have been still more charming, had he infused a little more warmth into it. His countenance and address were the calm and gravity as required by the character, and his expression was a few words, he did not perform it too well. Madame LAMBERT showed a great deal of feeling and selection in her *Don Giovanni*; her knowledge and force in the concerted parts could not escape observation, but she made nothing of the last splendid aria. Now and then her decorations were more distressingly apparent. Parts of Madame MAILLON'S *Zaira* were excellent, her impetuosity was in place, and her mingling of *Maria*, such, but have been later. Her singing in *La Norma* was flat, but, and in all the movements of *Maria* was admirable. Her *Adieu carmen*, a failure. Mrs. HILLIARDSON was more for the stage; she has a voice still enough even to carry her through the exceedingly difficult part of *Don Giovanni*. LAMBERT did not appear to be much animated by his character (*Don Ottavio*), as of his mistress. SCOTT'S Commendatore has been praised, we did not discover the merits ascribed to it, and when he sang indeed and below the marble stood, instead of uttering his solemn extortions from the high, his voice was too like that of an every day ghost—much too feeble for so grand a ghost as Mozart's. The example of his intonation, also, being in this part placed behind the scenes, the music is robbed of half its effect. But the appearance and vocal mechanism of the marble ghost, in the unique scene, were good indeed: a long hair shaved, very dark figure with a voice indicating the last stage of consumption, and scarcely audible even to himself, could have been the proper recipient of a something suggest certainly, but was by no means qualified to pronounce the dreadful sentence which he comes to deliver, in the name of a bold madman prodigal. Let us, however turn to the *Leporello* of LAMBERT. And first with regard to person, then there is something of an air of ridicule over the whole character. Good acting in a pantomime a body would be shown, and an inactive Leporello is a traitor

to the character. Here, then, is a dilemma from which he could not escape. His "Medeamia" was quite satisfactory, and in "O statum gentiliannum" he made every note in his part tell. It is almost unnecessary to add, that in the latter and flatter his vocal strength and musical ability rendered him most useful.

But as a whole, this matchless opera was ill got up and ineffectively performed. MARIAN should have been the Donna Anna, Mad LILIANA Elvira, and Mad BLASIO Zelma. SANTIUS ought to have taken two parts, as ANTONIUS formerly did,—namely, the *Comendatore* and *Mosca*. The latter in the hands of ANTONIUS was well acted, but not heard. In the concerted pieces, the character, and likewise that of *Elvira* may be said to have had no voices. Under all the circumstances, therefore, we may almost exclaim, in the words of Ours, the famous French singer, when this great work was first attempted in Paris, "Don Juan a paru inconnu à l'Opéra."

CINQUINO's serious opera, *l'Isle d'Oriz* or *l'Oriz*, has since been performed, but without much effect. Though MARIAN greatly distinguished herself in some pieces, and DONZELLI's magnificent voice and dignified style are exactly suited to the part of *Oriz*. There are some few fine compositions in this opera: the overture is superior to all Italian overtures, except those of Cherubini and Rossini; the quartet, *O dristi e rami intanto*, is beautiful the aria, "Quelle pupule tenerez" may rank with most things of the kind; and the last duet is a noble example of true dramatic music. But these are not enough to sustain an entire opera in the present day. *Gli Oriz*, consequently, now always languishes on the stage, and its hearers are very well pleased to see the curtain drop.

DRURY LANE THEATRE.

MOORE, written by Mr. Planché, for the purpose of introducing on the English stage the music of Rossini's *Guillaume Tell*, continued to fill this house to the end of the season. It found new admirers at every performance, and

next season, we have but little doubt, will prove a source of constant attraction. For the better it is known, the more it will be valued. We intended to enter into an analysis of the music in our present number, but as it is in the course of publication, and certainly will be out in a few days, therefore will form the principal article in our next review, we shall not here anticipate any opinion of it that may there be delivered. The theatre closed on the 19th of June.

COVENT GARDEN THEATRE.

AFTER a most prosperous and redeeming season, for which the establishment is almost wholly indebted to Miss KEMBLE, this house closed on the 29th of June with *CINDERELLA*, an adaptation of music from four of HOUSSINI's operas, which, had it appeared earlier in the year would probably have had a larger share in restoring the finances of the theatre, than, coming so late it could possibly contribute. Till then was produced by Mr. LEE the musical performances were not very attractive, but the opera department looked up when *Cinderella* and Miss PATER appeared, and kept the house crowded till the season terminated.

We shall say but little on a subject intimately connected with this theatre, which has unfortunately engaged so much attention. With the gallantries of theatrical performers, unless attended by very aggravated circumstances, the public we conceive have nothing whatever to do: they ought not to constitute themselves judges in these cases: they are not privileged to punish such deviations from the laws of society, and certainly have no right, on any ground, to encourage and reward them. A dignified silence, an apparent unconsciousness of what had passed, would have been most becoming. Loud cheering, and other demonstrations of approbation, were either a prejudging of the question, without the aid of any good evidence, or else betrayed a determination to sanction that which morality cannot approve, and which no discreet man will ever attempt to defend.

NEW MUSICAL WORKS PUBLISHED DURING THE LAST MONTH.

The Grand Opera of "Helen, the Tith of the Tyrol," adapted to Handel's collection "Giulietta Titi" by Henry B. Shaw. The Characters were sustained by Miss Stephens, Madame Tenny, Mr. E. Phillips, Mr. Stubbins, Mr. Bodford, &c. &c.
The Comic Opera of "Cinderella, or the Fairy and Glass Slipper." Written and adapted from Rossini's Works, by H. Stephen Lory. The Characters by Miss Palmer, Madame Cobby, Miss Hughes, Mr. Wood, Mr. Morley, &c. &c.

PIANO-FORTE

"Quel plaisir d'être seule," with brilliant variations, by Benjamin de Vior.
Air from "Alceste," &c., &c., by G. H.
"D'un bon vin de l'arche," &c., &c., Adams.
"Notre pays," Piano-Forte and Violon-Wellman.
Pavane of Melody, &c.
Grand Nocturne, Violon and Piano-Forte. Op. 25. Maynard.
Ballets. Set of Quadrilles, &c., &c., &c.

FLUTE

Series Air. Nos. 1 and 2. Weiss.
Triolet Air. Nos. 1 and 2. Weiss.
Spanish Air. Nos. 1 and 2. Weiss.

VOCAL.

"My simple heart would surely break," Song, written and composed by J. Green.
"The London's Remembrance," by Miss.
"The Pride of the Village," &c., &c., with Accompaniment. This, and also arranged for Spanish Guitar, by Miss.
"The Goodbye," &c., &c., for Four Voices and Piano-Forte. Written by F. W. H. Bailey, Esq. composed by J. Green.

by few authors to have and dignity—and not many have obtained greater celebrity than "Hear my Prayer" and "My song shall be of Mercy."

The grand test of excellence in music—as in the other fine arts—is great and continued popularity. Whatever pleases generally, and for a long series of years, must possess uncommon merit. Such is the case of the two hymns. "Hear my Prayer" which has been an object of universal admiration ever since it was published, and seems destined long to remain so. "Lord, what love have I unto thy Law." "When the Sun of Man," "My song shall be of Mercy" as well as others, are sufficient to establish the reputation of an ecclesiastical composer.

"The accompanying was this excellent man, that I was not told the death of his life that he could be overruled me to give his works to the public, and he then printed and published in 1772 his volume of *Psalm Settings*, 1772. Mr. Kent's last volume of hymns was published a second volume containing 8 *Hymns* and 1 *song* of the year, and eight hymns. Some of these have now been printed separately, and a list of them appears in Page's *Harmonical Guide*. A few years, however, he devoted his precious time of his compositions to *Trinity* & c. and received the thanks of that sacred body. He mentions at the same time informing him, that the hymns had been sent him a piece of plate and desiring to know in what form he would wish it to be presented.

"Mr. Kent was remarkably mild in his disposition, amiable in his manners, and cordial in his conduct, and, as an organist, was universally admired as performing his duties." His performance on the organ was uniform and impressive, and he was by competent judges, reputed to be one of the best musicians of the age in which he lived.

LETTERS BY MRS. KENT

WRITTEN TO HER FATHER, DURING THE SHORT PERIOD OF HIS IMPROVED ATTENDANCE AT THE FARM, IN 1774.

LETTER THE FIRST

My dear Father, Munday, September 20, 1777

We arrived at Munich, at half past five in the evening of the 18th, without encountering any accident. I thought it strange enough to be marched to the custom-house, accompanied by a gentleman who was armed with a bayonet at the end of his sword. The first person of my acquaintance whom I met was Mr. Schmidt, who instantly recognised, and extended great joy at meeting me. On the following morning he visited me. I cannot express the pleasure caused to Mr. Albert by my arrival; he is really a very worthy man, and one of our true friends. From our arrival till dinner-time I never rose from the piano. Then came Mr. Albert, with whom I descended to the dining-room, where I found Mr. Nier and a certain musician, a friend of his, both of whom remember you. We went to bed late, much fatigued with our journey.

On the 23d, at seven, I moved on Count Sauer, but he had already set out hunting. I then proposed to visit Mr. Bernard, who, however, had unfortunately accompanied the Baron Schönel on a survey of the grounds of the latter. I found Mr. Bellerai much engaged; he paid me a thousand compliments. Rame called in the afternoon,

* Rame was then in his twenty-second year.

Countess at two o'clock, and at three, Bellerai and Mr. de Bellerai. There is here a Professor Huber, whom you will probably remember better than I do. He says that he has seen and heard me at Vienna in the house of young Mr. de M... Mr. Huber is of the middle size, pale, with greyish hair, and somewhat resembles the Countess. This last is also an daughter of the Countess. He escapes over the counter to be performed is absolute; he arranges their compositions, improves them, corrects again them, chooses or lengthens them at will. He daily visits Albert, and inspires his compositions to me.

On the 25th, I went at half past eight in the morning to Count Sauer. As I entered the house, Mad. N. the comedienne, was coming out. I knew that you wish to speak to the Count, and she to me. "Yes, madam," answered I. "He is still in his garden, and that knows when he will be back." I then asked where his garden was. "I also wish to speak to him," returned the lady. "Let us go and seek him together." We had scarcely passed the threshold of the door when the Count came to meet us. He was yet twelve years off when he converted me, and called me by name. He is very pale, and was already surprised of what had happened to me. He instantly attended the Count, and I explained myself without reserve. He advised me to request an audience of the Prince without further delay, and should I be unable to obtain it, to make known my case by writing. I have begged of the Count to keep secret above everything all that which he has promised to do. On leaving the Count I proceeded to the Bishop of Bamberg, with whom I spent half an hour. I related to him my business, and he has promised to send me to the prince of his choice. About he went to Nymphenburg, assuring me that he would speak to the Prince.

The Count arrived on Monday evening. Mr. John Krummer has been appointed deputy master of the concert, and in a manner singular enough. He has published two symphonies of his composition (Do more here). The Prince inquired of him, "Do you really compose three new pieces?" "Yes, your Highness." "Who was your master?" A schoolmaster of Nymphenburg, who, however, taught me more than all our composers could have done.

To-day Count Schamborn arrived here, with his lady, who is sister to the Archbishop. I was at the theatre. Mr. Albert, in the course of conversation, requested them with me being here, and that I had no opportunity. They were much surprised, and would not believe that I had possessed twelve hours, thirty lessons. They only stopped to change horses, and would have gladly received me, but I arrived too late to see them.

Allow me now to inquire after your affairs and your health. My mother and myself hope that everything is for the best. I am always in my best humour, very happy I feel since I have delivered myself from the business.

LETTER THE SECOND

Munday, September 20, 1777

* * * I have been tender with the Prince Zed, who, with the greatest politeness, said to me, "I am afraid we shall do no good here. I have that day had a special interview with the Prince Royal, who said to me, 'It is yet too soon, let him set out, let him go to Italy, and make

* Mozart, who had been able to obtain from the Prince nothing but a sorry hardly appointed to concert's wages, failed to enter the service of the Elector of Bavaria.

for himself a name. I refuse him nothing, but it is as yet too early. There are yet those great people have very singular principles.

The Bishop of Chiosso has also had an interview with the Princess, she said to him, straggling her shoulders, 'that she would do what she could, but that she had no great hopes.' Count Sene to whom the Prince Zed returned all asked him, 'Might not Mozart, with some assistance, find means to remain here?' I should be glad to assist him. I cannot say, however the Bishop, but I doubt if you can but wish upon the subject.

I am very comfortable here, and I think but, to remain long where I am for a year or two longer. I could make myself known by my works, and then open for myself the way to the court, an opinion which is also that of the greater part of my friends.

To-day the 20th, I accompanied Wetzlar to court. Every one was dressed in evening uniform. When the Prince came on my side I approached him, saying, 'Would your Highness permit me to put a note in my portfolio, and to offer you my services?' The Prince replied several times, 'Yes, my dear child, be there is no place vacant.'

Mr. de Wetzlar advised me to appear without a court

LETTER THE THIRD

Munich, October 2, 1777

" * * * During these last three days I have played every piece at the Court of Salmstadt, the two captains accompanied for the Countess, and the Singer with the Countess. You cannot conceive the delight of the Countess. He appears to understand music, for he said, 'Beethoven's music is the other gentlemen took well, they were moved, or carried on a chair.'

I told him that I wished the Prince were there, that he might hear and know me. Let him come to the point," added I. "Let him see all of the companies of Munich, let him send for those of Italy, France, Germany, England, and Spain. I will engage with them all." I then related to him what had happened to me in Italy, and I begged that he would mention it should an opportunity occur. "My power is not great," said the Count, "but it is nearly yours. He also told me that were I to remain here, my business would settle of itself, and I should inherit that, mine. I should manage well enough. I should have at least 200 florins from Count Sene, as he said I have no property. I am continually visited and honored, Albert would always be happy to admit me at his table. I eat little and drink water taking but one small glass of wine with my dessert. In conformity with the advice of my friends the following are the arrangements which I should make with Count Sene. I would annually supply him with four operas, half and new. For each of them I should have, monthly a receipt which would yield me at least 50 florins, add to this my engagements, and I should have at least 100 florins. I say at least, for the voice of Roder the singer brought him 200 florins, and I am a great favourite with the Munich public. I shall be much more so after having extended the musical distance, which I cannot fail of doing, for I have with a wish to write more I have heard the vocal tones of Germany."

Our principal contralto, who is called Ketterer, is a native of this place, and daughter of a coach, in the service of a certain Count. She produces a great effect on the stage. I have not as yet seen her sing. Her performance is once which is not voluminous, though not deficient in beauty. Her tones are soft and pure, and her intonation

true. She is a pupil of Valler, and proves sufficiently that she is as free familiar with theory than with practice. I have heard her sing many through several pieces, and admired the facility with which she passes from the overmode to the downmode. As yet she attempts the shade but greatly. It will be at the more tedious when she will have it, for it is certainly more easy in the latter way. She is a great favourite with the public. My mother was in the pit, whether she went or had just lost as much as to be a place. For my own part I do not go till seven, for I am sufficiently known to obtain admission into any of the boxes. I was placed in that of the House of Bruns.

I looked at the Ketterer through my glass, and she drew tears from me more than ever. I often exclaimed—*Beethoven's Ketterer*, remembering that this was but her third appearance. The piece was called *The Fisherman's Daughter*, a tolerable good translation of an opera by Pacini. I was prepared to give a German opera again, the most of which I am desirous to furnish. Princess Hohen is among those who request me to do so.

Beethoven himself just me a very handsome compliment. "I am much attached to the theatre," said he, "but I should wish for good actors, good singers, and a competent librettist." These are but words, and as many things are said—yet he had never spoken to me in this way before.

This morning, at eight, I waited on Count Sene. I was very brief and merely said to him, "I am come, your Excellency, to explain to you my affairs. They have advised me to go to Italy. I have spent sixteen months in that country, and have written three operas there. The papers which I have the honour of submitting to you, will inform you of the rest. I then showed him my diploma, adding, "I wish show them to your Excellency, in order that, should I be suddenly ordered, your Excellency may defend me, and be enabled to take my part with a knowledge of the cause."

He inquired if I were going to France. I replied that my intention was still to remain in Germany. He granted that I meant at Munich, and replied, smiling with joy,

"He then you still remain with us. Pardon me, your Excellency. I should remain with the greatest satisfaction, but to speak candidly some assistance from the Prince would be necessary in which case I should be happy to dedicate my labours to the sole end of pleasing your Excellency." As these words the Count almost broke off in a sigh.

[To be continued.]

BEETHOVEN

A correspondent has forwarded us with a copy of a German periodical the *Algemeines musikalischer Anzeiger* containing a large song over the grave of Beethoven, and an engraved sketch of his monument. The former we have compared into two staves, and have had the latter cut in wood, being confident that nothing is in any way relating to this great composer can be interesting to admirers of genius and lovers of the art. The above publication is dated March 21st 1829 and it appears from a short notice introductory to the same that the large composition of Beethoven, with words adapted to it for the occasion was performed on the anniversary of his birthday by a party of his friends and admirers, who called on Friedrich, near Vienna, to visit his tomb.

Poco Adagio.

1st and 2nd
Tenor, 1st Sopr.
lower.

Du, denn nie im Le - - - - - ben Ruh - statt ward, und Heerd und

1st and 2nd
Bass.

Haus — Ru - he nun, Ru - he nun im To - de aus, im

Ru - he nun, Ru - he nun im
im stil - len Grab

stil im Gra - be aus: und wenn Freun - des Kla - - ge,

Freun - des Kla - ge, Freun - des Kla - ge reichs — denn Grab aus - aus, hoch

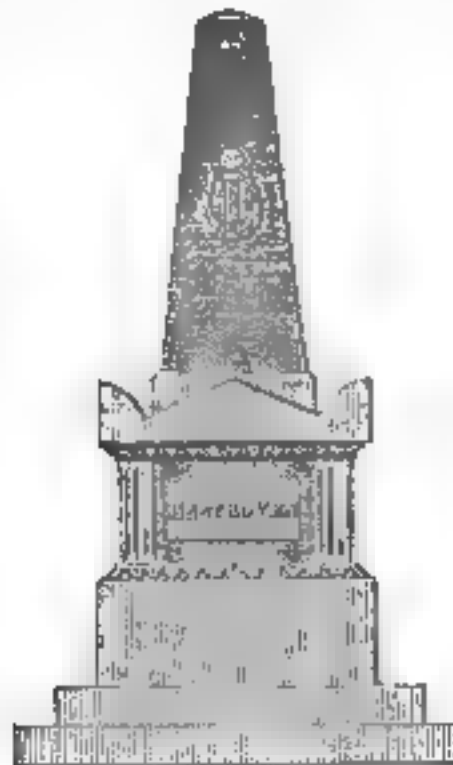
vig - nen Sange aus - sem Klang, halb er - wacht im stil - len, stil - len Haus!

HER - - - - - CAN - - - - - do.

Translation of the foregoing.

Thou for whom, in life, was no resting place, no hearth, no home, now restest in the silent tomb,—in death! And should the lamentation of thy friends be heard beyond the grave, give ear, half-wakened in thy still abode, to the sweet sound of thine own song.

BEETHOVEN'S



MONUMENT.

ON THE TERM 'SYNONYMOUS KEYS.'

To the Editor of the HARMONICON.

SIR, London, June 17th, 1830.

In a clever and very scientific work on the 'En-harmonic Guitar,' published last year by a 'Member of the University of Cambridge,' which I was led to notice by some extracts, shewing the great ability of the writer, in the *Harmonicon* for January and February last, I find a term employed, which, upon reflection, the author most likely will think it expedient to modify, or entirely withdraw.

In his twenty-third chapter, he introduces the term 'synonymous major and minor,' and illustrates it by the keys of c major and a minor. For, he says, 'as the two series are in the same number of sharps or flats, they may be advantageously distinguished by the title of the synonymous major and minor, which is a clearer term than *relative*.'

Now, if the etymological meaning of the word be attended to, or if its common acceptation be allowed to have any weight, synonymous keys must be those that take the same name, and not such as are similar in their series or scale. c major and c minor, therefore, might with more propriety be called synonymous, but these are not so in a correct application of the term, for the real name of the

latter key can only be expressed by the addition of the word *minor*, and as it cannot be denied that c, and c minor, are different names, so these are not synonymous keys. Still less can the keys of c and a come under such a denomination, unless, indeed, it be first proved, that c and a are in sound and name similar.

The word '*relative*,' as applied to keys, is one of the few strictly logical terms used in music, and I should be sorry to see it fall into disuse, for a better cannot, in my opinion, be substituted. Perhaps we might have a first and second relative, to show the connection between the keys commencing on the same degree of the scale, but differing in series, as a natural, and c with three flats, which would not unfitly be called *first relatives*; and c major and a minor, which might be termed *second relatives*.

I submit these observations to the author of the work alluded to (Mr Perronet Thompson, of Queen's College), with confidence, because, as a man of science, he will at least read them with attention and treat them with candour. I am also inclined to indulge a hope that he will admit the truth of my argument, and amend a term, the erroneous-ness whereof, I think, he will perceive, and to which his name and authority might give currency.

I am, Sir, &c.

A. W.

Mazurka.

COMPOSED AND PRESENTED TO THE HARMONICON,

BY

JAMES SATCHEL.

METRONOME,

 $\text{♩} = 6$

or,

VIVACE.

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is indicated as 'METRONOME, ♩ = 6 or, VIVACE.' The score includes dynamic markings: *p* (piano) and *f* (forte). A repeat sign is present in the first system. The word 'loco.' is written above the final measure of the fourth system. The word 'FINE' is written at the end of the fourth system.

First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, including triplets. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include *ff* (fortissimo) and *fz* (forzando).

Second system of musical notation. The treble staff features a melodic line with a trill and a section marked "Taro." (Tartareo). The bass staff continues the accompaniment. Dynamics include *fz*, *ff*, and *D.C.* (Da Capo).

Third system of musical notation. The treble staff has a melodic line with slurs. The bass staff includes a section marked "ped." (pedal). Dynamics include *dim.* (diminuendo) and *p* (piano).

Fourth system of musical notation. The treble staff contains a melodic line with a trill. The bass staff includes a section marked *ff* (fortissimo) and *dim.* (diminuendo).

Fifth system of musical notation. The treble staff contains a melodic line with slurs. The bass staff includes a section marked *p* (piano) and *fz* (forzando). The system concludes with a *D.C.* (Da Capo) instruction.

ON THE FRENCH HORN.

(Corns in Italian. Plural, Corni.)

Horns, as if ordained by Nature, generally go in pairs. Certain it is, that the tone, whether in *Solo* or *Silva*, produced from two French horns, by experienced performers, is truly mellifluous, particularly in the open air, or on the water. I have heard the simple duet of *"Horn sport in the Woodlands"* played by the PARSONS, in a manner that was truly magical; for, by a pasteboard tube which they introduced into the bell-end of the instrument, they could diminish the power of the sound, so as to be scarcely heard at twenty yards distance.

PURCE is an excellent performer on the horn—he executes very rapid and difficult passages, with the assistance of the hand, which is pushed forward or drawn backward as the artificial notes are required. I say artificial, for the natural scale of the horn is very limited, as I shall presently show. PLATT, too, is a very superior horn player, whether as a solo or an orchestral performer, and his partner, Mr. RAG, is one of the best concert players in the kingdom—his tone is exceedingly mellow and sweet. When we compare the parts by Vanhall, Pleyel, nay, even Haydn and Mozart, with what Weber, Spohr, Rossini, &c. &c., have written for the Horns, we are ready to exclaim,—"What a march of horn playing!" not that I approve of the rapid flights which are too often given, for the beauty of the horns lies in *softer* movements, which sustain the harmony, while other instruments are roving about *ad lib.*

The French horn can be tuned, by means of crooks and shanks, in the following keys.



But the music is always written in the key of *C*, that is, suppose the horn parts to be in a flat, it will be noticed at the commencement of the piece thus—Horns in *Bb*, or *Bb Corni*, and the tone, or key note, will be written *C*, for example,

Horns in *Bb*.

The actual tone would be:



The natural scale of the horn is as follows



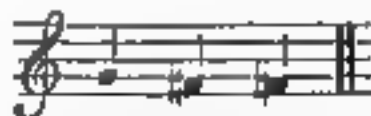
But, by introducing the hand into the bell of the instrument, the following scale can be performed tolerably perfect.



And even this scale has been improved by means of two valves or tubes, which *Pace* of Westminster and *Percival* of St. James's-street have added to the horn, whereby the following notes can be produced with ease, in addition to the above.

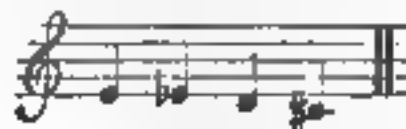


The valves are pressed by the first and second fingers of either the right or left hand, as the performer feels disposed, one valve, by being pressed, will make a semitone, and the other a whole tone, below the natural one: for instance this passage:



The *C* is an open or natural note, the *F#* is produced by pressing the semitone valve, and the *G#* by pressing the whole-tone valve. Before this invention, the hand within the bell of the horn was employed, but it never could be done with that certainty with which it may be now performed.

Both the valves are occasionally used together, thus:



The *C* is an open note, *A* by pressing the semitone valve; *Bb* the whole-tone valve, *C* by pressing both valves at once, *A* below is produced in the same way.

There is a peculiarity attending the following passage:



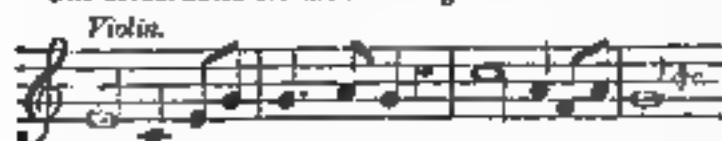
The *C* is an open note, *A* is made by pressing the semitone valve, and the *A* also, by the aid of the hand within the bell, and semitone valve, together with the assistance of the lip.

The part of the French horn best for quality of tone, is from *C* on the second line to *G* above the notes above are not good, and those below resemble the trombone. Composers should seldom write *A* above the lines, for it is always a bad note, and the effect produced by it after the fine tone of *C*, is not unlike a violent squeeze given by a Caledonian to his bagpipes, when his bellows are nearly exhausted.

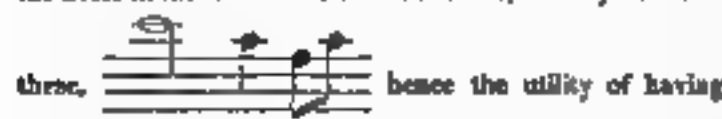
Four horns are frequently used in orchestras now, and those tuned in different keys. For instance, in the beautiful *marcaw* at the commencement of Weber's *Overture to Der Freischütz*, performed by the horns, two are in the key of *c*, and two in *f*, this is done to produce the *c* in *alt* in the following phrase —



The actual notes are the following:

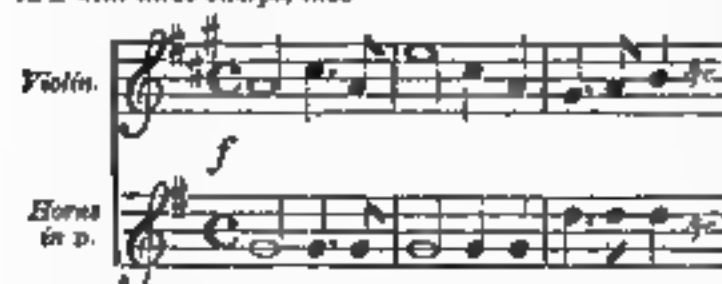


But it would be next to an impossibility to make *sure* of the notes in the third bar on the horn in *c*, for they would be



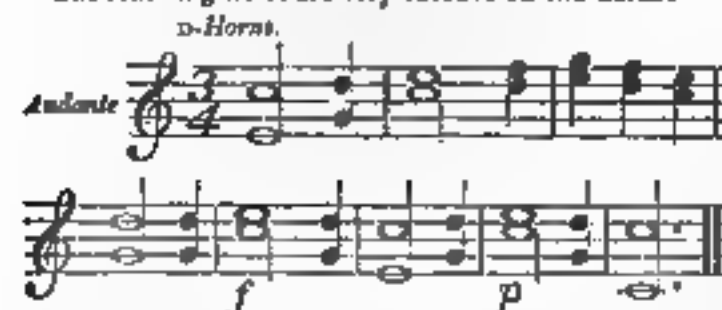
the horns tuned in different keys.

Music is often written in *b* for *c* horns, when the violins play in *b*, and in *c* for *d* horns, when the band plays in *A* with three sharps, thus

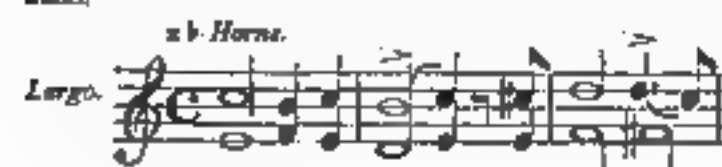


The *c* on a *b* horn is the same as *A* on the violin; the reason for this mode of writing is, that horns tuned in the key of *A* are very low, or very high, consequently the tone is not so mellow. Frequently the key of the horns and trumpets is changed in the course of a long *air*, as from *c* to *b*, or vice versa; but, generally speaking, they are changed a fifth higher, and restored to the original key.

The following notes are very effective on two horns.



The above is the old mode of writing, but such passages as the following may be now performed on the horns with valves, or by those persons who are expert at using the band.



August, 1830.



When the horns are put in *f*, *c*, *A*, or *A* *alt*, the parts should not be written high, that is, not to dwell too long above *x* in the fourth space. And when in the keys of *c*, *b*, or *A* *alt* below, the parts should be written from *a* on the second line to *a* above. The first horn (*corno primo*) should not go lower than *a* on the second line, in any key, generally speaking, and the second horn (*corno secondo*) no higher than *x* in the fourth space, but as low as *a* below the lines, or even *c* in the second space in the base. The best keys on the horn are *b*, *c*, and *A*. Concertos and solos are generally composed in *b*, because the tone of the instrument is of a more even quality, and better in tune throughout than when in lower keys. I would strongly recommend students to write simple flowing parts for horns, something like the human voice—then the effect will be good—and by no means to keep them puffing throughout a piece, but give a few bars' rest occasionally, and, above all, let them avoid writing chromatic passages in common accompaniments.

Students should be particularly careful, in writing horn parts to vocal music, lest they give consecutive fifths unintentionally, owing to the actual pitch or tone of the instrument, for example, in the following passage there are no apparent errors —



but if we place the horn parts as the tone precisely is, the error will be palpable, viz.



Be it always remembered, then, that the actual tone of the French horn is an octave lower than it appears when the music is written on the treble clef. This observation is equally applicable to violin accompaniments, to *tenor* and *bass* voices, with this difference, that the tone of the instrument is an octave higher than that of the voice, viz.



2 Y

Let the student with the voice part on actors' knees, and he will find a phalanx of envious critics, for, when sung by a woman, the note is actually so, but when sung by a soprano, it is correct, hence the propriety of using the *u* chief in vocal music.

L. P.

ROYAL ACADEMY OF MUSIC.

The Committee of the Institution have recently published a report, containing the names of the present pupils, of which thirty-one are male, and twenty-one female. Also of those who act as sub-professors, or assistants to the professors, sixteen are male and eight female. Likewise a list of those who have left the academy with "education complete," of which there are eighteen males and seventeen females, and of those who have quitted the establishment imperfectly educated, the number of these amounting to eighty-one, both sexes included.

The names of the sub-professors are Messrs. Blagrove, Dwyer, Dorrill, Daniel, Holmes, Howell, Lucas, Madin, Parker, and Fryman. Misses Bramley, Warner, A. Childs, E. Childs, Dorrill, Foster, Turner, and Williams.

The names of those with completed education are Messrs. Brett, Cooke, Liverpool, Harrison, Harrington, Hunt, Loder, Macintosh, Menkes, M. Kirkell, Nelson, Phipps, Price, Pua, Philpot, Quarterman, Saper, Spangolletts, Smith, and Tomkins. Misses J. Bellchambers, M. Bellchambers, Chamberlain, Collier, Dehman, Duff, Goodwin, Grant, Lloyd, Paine, Prescott, Rutter, Shaw, Watson, Westrich, and Williams.

The following are the Receipts and Expenditure of 1859, and we are glad to see so much more favourable an account than former returns had led us to expect.

EXPENDITURE.

	£.	s.	d.
Professors	1400	11	4
Stenography, 42 Weeks	700	0	0
Salaries and Domestic Wages	870	2	0
Board Wages during 10 Weeks' Vacations	45	11	6
Cash and Coal	76	4	0
House Rent	400	13	0
Taxes and Insurance	100	0	4
Stationery, Copying, and other postpaid	40	9	11
Fines	21	0	0
Price of Instruments, and Repairs of Same	17	10	0
Early Settlements	130	0	7

£2800 00 1

RECEIPTS.

	£.	s.	d.
Contributions from Pupils	2600	0	0
Estimate Money	120	0	0
Subscriptions	775	10	0
Donations, including the Mayor's	200	12	0
Interest on £14000 Paid for Cash	04	0	0
Received for Rent of No. 1, Portland Street, after deducting Taxes	01	0	0

£2899 00 0

Expenditure	2000	10	1
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Balance in favour of the Academy for the Year 1859	£280	0	0
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The Committee then proceed to inform us, "that the success of the Institution has been clearly retained by the great encouragement which their most distinguished pupils have received throughout the country at the several festivals, as well as at the public concerts in London, and at the private concerts of the nobility and gentry, and also as instructors in private families." They add, that by economical arrangements they have been enabled to discharge a portion of their debt, and that they "can now without hesitation assert that the stability of the Academy is most satisfactorily established." Thus we cannot but think in "protecting too much" a loss rather less deserve would have been reasonable and prudent, seeing that soundness of establishments of all kinds are liable to great vicissitudes, and sometimes break up altogether, a fate from which it does not appear to us that this academy is in any way secured, judging from the credit only of its account.

But the Committee make an appeal to the public for further assistance, and state, "that a great object is still to be attained, which is, that by an increase of funds they may be placed in a situation to extend the benefits of the education afforded in the Institution to those not one of this country who are distinguished by genius and talents, but who have not the means of contributing the sums which are necessarily required from the pupils, to defray in part the expenses of their education."

Now, friendly though we are to the institution, and persuaded that it possesses the means of doing much good, we are not among those who wish to see the number of its pupils enlarged. The great bulk of the intellectual performers in France are in a wretched state, owing to the large supply sent out by the Conservatoire, or French Academy of Music, and over production is by no means an improbable event here. The state of our instrumentalists is not improving, their engagements are on the decline, and certainly will be further reduced by increased competition, a sure result of gratuitous education, unless on a very limited scale. And as the respectability of the performer is of course in proportion to the restriction in his concepts, he has been hardly able to maintain himself, already an augmentation in the number of candidates for employment must be followed by serious injury to the profession at large, and thus an institution which might do much for the improvement of the art and for the benefit of its followers, may become an instrument for the deterioration of both one and the other. If, by the temptation of food and distraction, it draws youths made from the most natural parents, and inoculates the country with persons who rather prefer an easy and what they call a general employment at night or tea, challenge a day during hour or two months, to strolling or touring at a given pay day, for a whole year.

True genius is a very rare quality, and, when really existing, very seldom indeed, if ever finds in this country to receive such assistance as enables it to overcome all difficulties, and finally to triumph. But a correct ear and a good voice, or an inclination to handle the bow rather than the shuttle or spindle, are often mistaken for musical genius. Witness the eighty-one failures enumerated in the above list.

German Air,
 "LASST NUR DIE POLITICKER,"
 WITH FIVE VARIATIONS FOR THE PIANO-FORTE.

The musical score is written for piano-forte and consists of five systems of music. Each system is in 3/4 time and features a grand staff with a treble and bass clef. The first system is marked 'ALLEGRO' and begins with a forte (*f*) dynamic. The second system is marked 'TRCE.' and includes a crescendo (*cres.*) and piano (*p*) dynamic marking. The third system is labeled 'Var. 1' and shows a change in the bass line. The fourth system includes trill markings (*tr*) in the treble. The fifth system continues the melodic and harmonic development. The score is a single-page print with a horizontal line separating the title from the first system.



Attacca. loco.

Var. 3.

Var. 4.

Var. 5.

The musical score is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The first system is in 2/4 time. The second system, labeled "Var. 5.", is in 3/4 time. The third system is in 2/4 time. The fourth system includes first and second endings, marked "1st." and "2nd.", in 2/4 time. The fifth and sixth systems are in 2/4 time. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex piano accompaniment.

Piu moto.

CODA.

f *p* *mf* *f* *ped.*

at the generality of professors, not desiring to occupy themselves with such of their pupils as refuse to follow blindly in the path traced out by them. How many sparks of genius have been stifled by this method! How many young men have raised themselves above mediocrity, compressed as they were in the development of their faculties, which, had their course been left free, they must have reached to eminence? Who could have foreseen, when witnessing the slight success of the operas of Rossini at their first appearance, that these same operas would one day resound throughout all Europe, and that in the train of this brilliant genius a swarm of imitators would be found gleaming in the vast field which he has reaped? Who could have believed that Beethoven, after having remained unknown for thirty years, neglected by those who now profess for him the most lively admiration, would at length succeed in conquering the prejudices raised against him? What shall we say to this? That there was injustice in neglecting the works of these composers? No, but that the moment had not arrived when they could be understood, and that they were not yet in the taste of the period. To deny their merit now would be more than unjust, for the work is accomplished.

Let us then leave full and entire liberty to those whom a firm will renders independent, and not oppose obstacles to the career which they wish to pursue. Let us not apprehend their obtaining a success of which they are undeserving. The public, guided by an instinctive good sense, well knows what will suit it. If the works submitted to its decision are displeasing, it will do justice. But let us wait till it has pronounced, before we say that it requires such or such a thing, or should reject such another. And you, obliging interpreters! do not proclaim its decision, before they are pronounced. In music, as in literature, let independence of thought be the principle of all things. Leave mind free from every kind of yoke, and make not a monopoly to which none are entitled. Let liberty be a word held sacred by all.

[This essay, sent us by a friend, has made some sensation among the Parisian critics, by whom it has been approved or censured according as they have upheld or opposed the principle it inculcates. That with some little truth a great deal of error is here mixed, is to us very clear. The philosophy of it is unsound. We shall be glad if some one of our ingenious correspondents will take it in hand, and expose its fallacies.—*EDITOR.*]

THE NATIONAL ANTHEM, "GOD SAVE GREAT GEORGE OUR KING."

THE death of our late sovereign, the last of the Georges, put into the mouth of every man, woman, and child, an inquiry, which shewed how much importance was attached to an old song, and how little to an old king. The question was, in what manner the national anthem could be so re-cast as to admit the substitution of WILLIAM for GEORGE? Half a dozen persons started up to reply, the success of whose alterations proved greater or less in proportion as they attempted little or much. But the promptitude with which the task was executed became rather an annoyance to some, by depriving them of a throne for conjecture and a subject for expectation.

August, 1830.

Mr. Arnold immediately put forth the following version, which was sung at the Adelphi Theatre by the company of the English Opera-house, on Monday, the 28th of June.

i.

God save our noble King,
William the Fourth we sing,
God save the King!
Send him victorious,
Happy and glorious,
Long to reign over us,
God save the King!

ii.

O Lord our God arise,
Guard him from enemies,
Or make them fall!
May peace with plenty crown'd
Throughout his realms be found,
So be his name renown'd,
God save us all!

iii.

Or should some foreign band,
Dare to thus favour'd land
Disgrace to bring;
May our brave William's name,
Proved in the heat of battle,
Bring them to scorn and shame;
God save the King!

iv.

Thy choicest gifts in store
On William deign to pour,
Joy round him fling;
May he defend our laws,
And ever give us cause
To sing with heart and voice,
God save the King!

On Tuesday, the 29th, the subjoined slight alterations were introduced at the King's Theatre. In the first stanza—

God save our gracious King,
William, our noble King, &c.

In the third stanza—

Thy choicest gifts in store
On William deign to pour, &c.

And a fourth was added, which, of course, is to be considered as temporary—

Shout him, thou Good and Great,
And to our Queen and State
New blessings bring;
Guard Britain's throne, and long
May the rousing throng
For them renew the song—
God save the King!

But the changes which are likely to be generally received, as being most simple, were, it is said, suggested by a celebrated singer.*

When this point was settled, the old question was revived, of who composed the tune? A paragraph which, in various shapes, has run through many of the papers, repeats an error into which they were betrayed years ago

* They will be found in our Review, therefore are omitted in the above article.—(Ed.)

by a person who, without any foundation for such an assertion, declared in print that to Dr Bull the merit of the air is due, and who added, that it was written and performed by him in 1697, when James I. died at Merchant Taylors Hall.

This slander was so thoroughly exposed by Dr Kitchener, and also in a note in the *Memoir* of Dr John Bull, published in the 20th volume of the *Harmonicon*, that it cannot but strike surprise to find it again in circulation. As, however, it is now more put forth and with as the confidence of a fact of which no doubt ought to be entertained, it may not be unreasonable and will certainly correct an error into which numbers have been led, to reprint the note alluded to, which is as follows:—

"On the occasion of that royal visit. [King James I.] Dr Bull performed, amongst other things, a kind of voluntary, which he named *God save the King*. This little touching the ear or catching the eye, of the author of a silly book published by subscription some years ago, led him, without further inquiry to name Dr Bull as the composer of our national anthem. How can such a statement be true? Had the writer of the pages alluded to manifested half as much industry in research as boldness in assertion, he must soon have found that the *God save the King* of Bull is a 'Ground,' as Dr Kitchener very properly calls it, composed of the following four notes, to which twenty-six different tunes are set:—



* The piece appears in one of Dr Bull's MS. organ-books, which volume passed into the possession of Dr Kitchener who reprinted the whole of the voluntary in his *LITURGICAL AND NATIONAL SONGS OF ENGLAND*. The latter work is inserted in the first volume of the *Harmonicon*, page 47.

"We should not have thought the contradiction of so absurd a statement worth ink and paper had not the subject been agitated alive by some correspondents in the *Times* newspaper, one or two of whom appear to have been so misinformed on the subject of this air as to have brought forward Dr Bull's name again, in as weak an authority as that of the publication to which we have alluded."

Dr Burney, the musical historian, was once asked by a friend, whether the opinion, that Harry Carey was author of the words and air of "*God save the King*" was well founded? He answered—"The late Duke of Devonshire put to me the same question, and I replied, that I knew the words were not written for any King George. At that he expressed some surprise. I then told him, that the earliest copy of the words we are acquainted with, given

"*God save great James our King.*"

"I remember well," the Doctor continued, "when it was first introduced so as to become a popular air, which was in the year of the Rebellion, 1745. Dr Arne then arranged it for the theatre, and it was received with so much delight, that it was re-acted in the streets, and for two or three subsequent years, and has continued ever since to hold its place as a favourite with the public, as well as with pedlars. At that time I asked Dr Arne if he knew who was the composer? He said that he had not the least knowledge, nor could he guess, but that it was a universal opinion that it was written and composed for the *Catholic Chapel of James II.*, and as the religious faith of that king was not openly avowed, there might have

been a political reason for choosing the name of any person who contributed to give interest to the Catholic worship, and this may in some measure, account for the author being entirely unknown."

The above alludes to a statement published several years since, in which George Neville Carey claims for his father, Harry Carey, the honour of having written and set "*God save the King*." It, however, appears that the latter died in 1743*, he therefore could have had no share in getting up anything on the occasion of the Rebellion, and if an air which immediately became so popular, had been composed in 1745, it is very unlikely that the author of it should have concealed himself, or have been unknown to Dr Arne, at that time a public character, or to Dr Burney, then in his twentieth year and living much in musical circles. The probability is, that the foundation of the air is as ancient as the words, which were decidedly written in James's reign, and that it subsequently was re-dressed, by some one who did not think the variations from the original sufficiently important to entitle him to connect his name with them—an instance of modesty not often imitated in the present day.

T. M. C.

THE PHILHARMONIC SOCIETY

To the Editors of the *Harmonicon*.

SIR,

July 16, 1860.

It having transpired that notice has been given at the Philharmonic Society of an intended motion to resolve what I have always called, and still continue to designate, the *apportionment* or that law by which the funds are to be divided among a few of its aged members,—for such would be its effect,—I earnestly implore the independent part of the society to assist the good cause, by supporting the effort, to be made at the next meeting, to redress the character of the society which has suffered much as public opinion ever since it came to an unjust and unwise resolution, and now appears to have joined its meridian of popularity owing to some mistake in the address given by a proceeding which I must consider as selfish in its principle and injurious in its consequences. What has to this end I implore the exclusion of Mr. Marchesi, and the refusal to engage Mr. Hummel?—How otherwise can I account for the omission of every public-spirited act on the part of the society and its selfish attention to the interests of a few of the individuals of whom it is composed?

I trust to your impartiality for the insertion of this, and am,

Yours obedient servant,
AN ASSOCIATE.

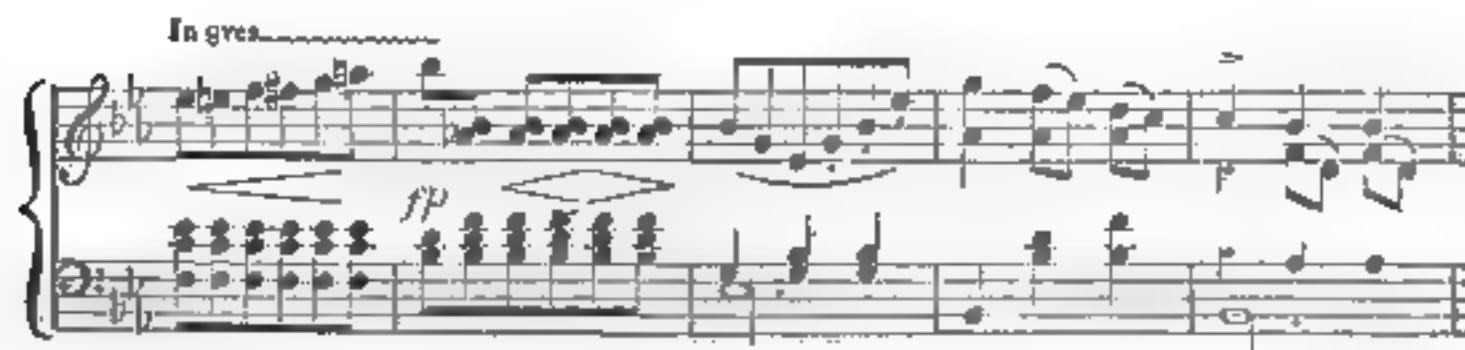
[We yield to the appeal of our correspondent, but presume that his letter will not remain unanswered.—Ed.]

* See *Memoir* of Carey, in the eighteenth number of the *Harmonicon*, see notes, for June 1858.

Ländler,

COMPOSED BY H. MARSCHNER.

MODERATAMENTE.



First system of musical notation. The treble staff contains a melodic line with a slur over the first four measures, a dynamic marking *f* in the second measure, and a *Grav.* (Grave) tempo marking above the staff. The bass staff provides harmonic support. The system concludes with a *loco.* (loco) marking and a double bar line with a repeat sign. The word *FIN.* (Finis) is written at the end of the system.

Second system of musical notation, marked **TRIO** and **BI BRAVURA**. The treble staff begins with a *p* (piano) dynamic marking. The bass staff features a series of chords. The system ends with a double bar line.

Third system of musical notation. The treble staff has a *Grav.* tempo marking above it. The system begins with a *fp* (fortissimo piano) dynamic marking in the bass staff. The treble staff has a slur over the first four measures. The system ends with a *f* (forte) dynamic marking and a double bar line.

Fourth system of musical notation. The treble staff has a *loco.* tempo marking above it. The system begins with a *f* dynamic marking in the bass staff. The treble staff has a slur over the first four measures. The system ends with a *f* dynamic marking and a double bar line.

Fifth system of musical notation. The treble staff has a *loco.* tempo marking above it. The system begins with a *fp* dynamic marking in the bass staff. The treble staff has a slur over the first four measures. The system ends with a *f* dynamic marking and a double bar line.

First system of musical notation. The right hand features a melodic line with a *Gra.* (grace note) and dynamic markings *fz*, *p*, and *fp*. The left hand provides a harmonic accompaniment.

Second system of musical notation. The right hand includes a *loco.* (loco) marking and dynamic markings *fp leggiero*, *fp*, and *fp*. The left hand continues with a steady accompaniment.

Third system of musical notation. The right hand has a *p* (piano) dynamic marking. The left hand features a bass line with a *6* (sixth) fingering indicated.

Fourth system of musical notation. The right hand includes a *Gra.* (grace note) and dynamic markings *pp* and *fz*. The left hand has a *loco.* (loco) marking.

Fifth system of musical notation. The right hand has a *f* (forte) dynamic marking. The left hand concludes with a *D. C.* (Da Capo) instruction and a *6* (sixth) fingering.

quartet" (sung by Mrs. Kyrle, Mr. Kyrle, Mr. Vaughan, and Mr. Bellamy) "quarrelly out of tune." To this charge I must leave the offending party to answer for themselves, merely observing such ones that as I do not hear them accused of this grievous fault at other places, as I trust they will not in future indignantly and indignantly peremptorily "straining harsh demands and unpleasant charges" for the sole purpose of annoying your Correspondent, who, it appears, is the only person at all, that has exhibited this serious charge against them.

At all events, I trust it is not expected that the Arch Bishop is to be censured for the performers singing out of tune, because the concert was given under his direction. It is true, indeed, that his Grace and his brother Directors have it in their power most effectually to prevent a repetition of the offence by causing Mr. and Mrs. Kyrle, with Mr. Vaughan and Mr. Bellamy to be dismissed; but then I must doubt whether the remedy would not be worse than the disease, for I am extremely inclined to think it would be no very easy matter to find and put first better singers in their stead, as who could be more likely to sing a quartet in tune than themselves?

Pray, for observe the triumphant tone and lofty position assumed in the following sentence—"Why Athens's choruses should be preferred to those of her masters, the elegant and appropriate comments we do not know, nor would the Archbishop, perhaps, be able to tell us." Whilst making any comment on what appears to me, the very disadvantageous way in which the Archbishop's name is introduced I would ask what is the place and natural construction to be put on this sentence? Is it not that all, or at least several of Athens's choruses had been performed, and that Laissons had been totally neglected? How great then, was the great surprise Mr. Faber when I inform him that one and only one of Athens's choruses was performed during the whole of the season, while on the other hand, of the neglected Laissons there were ten performed, one at the first, and another at the eleventh concert?

But let us suppose for a moment that the single choruses of Athens that were performed had been omitted and, consequently, that the twelve choruses had been omitted to pass without one of these planning and general comparisons being introduced. In that case what would your Correspondent have said? I will not trust myself to suggest what a principle would have been introduced against the judgment of the Directors, and as to your Mr. Creators, the conductor never, as far as I am able to think what ought to have been his line. The shield of Achilles would have proved no safeguard for him.

One more question of your criticism, and I have done—"The Archbishop's selection was made as a contrast of the actual state of the Managers of Music, whose every one approaching found something that suited him. There is a point here for the director, on Irish subjects with Tommy Moore, for the sentimental and Rude Britannia, for the patriot." But in the midst of his professions, whose story was was to be noted, the author has forgotten, or else he would not remember, to inform us, what could happen? I am afraid it is, indeed, very difficult to please. From what has before been said, it is evident that a justice done did not suit him, and therefore according to his own showing we must not close him with the deed. But then, Mr. Faber, is he "Irish quarts, with Tommy Moore" think of that, Mr. Faber—"Tommy Moore,"—how often and classical!—how extremely charming!—what a happy thought, and how very elegantly expressed!

Surely this sublime effort of masterly criticism cannot fail to make a deep and lasting impression on the minds of the subscribers, as well as the non-subscribers to the Ancient Concerts. It will, no doubt, be duly appreciated by all parties, and then Mr. Faber—but come and share.

And so, Sir, for the present I take my leave, but at some future period you may perhaps hear from me again. In the mean time allow me to subscribe myself, as usual, Sir,

Your obliged and obedient humble servant,

Vindicta.

P.S. There is something in justice, and at the same time so familiar and domestic, in the word "Tommy," that I am almost led to believe your Correspondent must have been Tommy's publisher and "gave him that name" at the last. I imagine him, very "kindly steep in story" the great work that was in, standing before Thomas, then Thomas Little* as he was. How will everyone stare, when they are informed that this great Tommy Moore is the author of *Lalla Rookh*, and the biographer of Sheridan and Lord Byron?

MADAME SCHROEDER IN PARIS.

Extract of a Letter

Paris.

The beauty of Madame Schroeder Devrient was attended by a numerous assemblage of amateurs. She was to perform at the *Foxtrot* and in *Falder*. Her performance in the first piece was in a manner commensurate with the expectations entertained of her, though, surrounded as she was by an assemblage of such a nature, it is truly wonderful how she could have riveted the attention of her audience. Approbations were indulged by some of the friends of this lady, that, after having gone through the fatigue of the second act of the *Foxtrot*, her *Falder* would necessarily be a feeble performance. They were deceived. Not only did she sing and play the part as though she had done nothing previous, but she even surpassed herself. The public enthusiasm was proportionate to her great merit. In the course of their joy they were so overcome as to call for a repetition of the *Laissons* finale, and Madame Schroeder Devrient complied in a style from which no thought could have arisen of her former reputation.

Negotiations had been entered into for the purpose of attaching this lady to the service of the principal lyrical theatre in Paris. These negotiations were proceeding satisfactorily when petty intrigues intervened, and the authorities were weak enough to yield. All things considered Madame Schroeder Devrient may be congratulated on the issue of the business. There can be little doubt that, according to custom, the managers would have contrived to bury her fine talents in mediocrity according to their population or private considerations might suggest.

* The same under which Mr. Moore published a volume of his early poems.

Swiss Air, ECHO DES ALPES,

SUNG BY MAD. STOCKHAUSEN,

AND ARRANGED

FOR THE PIANO-FORTE,

By CHAULIEU.

MOZARTO.

p *p* *cantando*

ped

1st.

2nd.

ped. * *ped.* * *rall.* *a tempo.*

Fine. *p*



CHRONICLES OF THE ITALIAN OPERA IN ENGLAND.

(Continued from page 287.)

SEASON 1837

Commenced 11th January. Closed 10th August.

Jan.	12, 15, 19, <i>Le Nozze di Figaro</i> .
	22, <i>Il Barone di Dolsheim</i> .—Pacini.
	26, 29. Ditto.
Feb.	2, 5. <i>Figaro</i> .
	9, 12, <i>Il Turco in Italia</i> .
	16, 19, <i>Il Barone di Dolsheim</i> .
	23, 26, <i>Il Turco in Italia</i> .
March	2, <i>Il Barone di Dolsheim</i> .
	5, 9. <i>La Gazza Ladra</i> .
	12, <i>Il Turco in Italia</i> .
	16, <i>Il Barone di Dolsheim</i> .
	19. <i>Figaro</i> .
	21, <i>Il Turco in Italia</i> .
	26, 30. <i>Il Barone di Dolsheim</i> .
April	9. 1 duo pretendenti debut.— <i>Mosca</i> .
	13, 16. Ditto.
	20. <i>La Gazza Ladra</i> .
	23. <i>Pietro l'Eremita</i> .— <i>Rossini</i> .
	27, 30. } Ditto.
May	4, 7, 11, 14. } Ditto.
	16. (Camporese's benefit) <i>Otello</i> .— <i>Rossini</i> .
	18, 21. <i>Otello</i> .
June	28. (The King present) <i>Il Barbiere</i> .
	1, 4. <i>Il Barbiere</i> .
	8. <i>Otello</i> .
	11. <i>Pietro l'Eremita</i> .
	15. <i>Il Turco in Italia</i> .
	18. <i>Pietro l'Eremita</i> .
	22. <i>Il Barbiere</i> .
	25. <i>Il Turco in Italia</i> .
July	29. <i>Don Giovanni</i> .
	2. <i>Pietro l'Eremita</i> .
	6. <i>Don Giovanni</i> .
	9. <i>Il Barbiere</i> .
	11, 13. <i>Don Giovanni</i> .
	16, 18. <i>Pietro l'Eremita</i> .
	20. <i>Il Barbiere</i> .
	23. <i>Pietro l'Eremita</i> .
	27. <i>Don Giovanni</i> .
	30. <i>Pietro l'Eremita</i> .
Aug.	3. <i>Il Barbiere</i> .
	6. <i>Pietro l'Eremita</i> .
	12. <i>Don Giovanni</i> .

Principal Singers.

Soprano—CAMPORESE, RONZI, CARADORI (new), and CINTI (new).

Tenor—CUNICCI, BEGHI.

Bass—AMBROGETTI, ANDREANI, DE HONIS, PLACCI, CARTONI (new), and ZUCHELLI (new).

A certain kind of activity was evinced this season, by the production of four operas new to a London audience. Two of them, however, were, and deserved to be, failures. Pacini's Rossini-and-water piece, the *Barone di Dolsheim*, though bolstered up by some of Rossini's own compositions, only enjoyed a sickly existence of seven nights, and for Mosca's *Due pretendenti*, even the fascinations of Ronzi, and the broad humour of her husband, could not secure a fourth representation.

Cartoni, who made his début in the *Barone di Dolsheim*, was a base of much pretension and little merit: he had sung about three years before at Bologna as an amateur, was condemned, and never heard of after till his engagement at the King's Theatre. In the subsequent part of the season he performed Fernando, in *La Gazza Ladra*, and the father of Desdemona, in *Otello*, but without any increase of reputation.

In Zuchelli the audience had to greet a débutant of a very different kind. In particular points he may have been equaled, perhaps even excelled, but no base that has been heard in England has ever united so many perfections in an equal degree. To a deep, mellow, round-toned, and manly voice, he united great facility of execution, and certainty of intonation, while his talents as an actor were at once acknowledged to be of a superior order.

Madame Cinti, who made her first appearance in the part of Ilusina, though a pretty woman, and a good singer, had not the maternal necessary for a first woman, but her subsequent performance of Elvira, in the *Don Juan*, raised that neglected part nearer to the rank assigned to it by Mozart, than it had hitherto been on the London stage.

Caradori, the long admired, the deeply missed and regretted, made also her first appearance on any stage this season, in the character of Cherubino, in *Figaro*, and at once established her claim to rank among the first class of singers, and showed that time, experience, and maturity of power, alone were wanting to place her very near the head of that class. The delightful "*Voi che sapete*," which Catalani chose to take from the Page of her day, and which had been, since her time, sung sometimes by Susanna, sometimes by the Countess, was restored to its legitimate owner; and though it had often been more ornamented, had never been better sung. Her rapid progress to deserved eminence may be traced in the pages of the *Harmonicon*, to which the compiler of these brief "*Chronicles*" begs to refer those who have had the patience to follow him, for the further History of the

ITALIAN OPERA IN ENGLAND.

Arietta,

"DI TANTI MIEI TORMENTI,"

COMPOSED AND PRESENTED TO THE HARMONICON,

By JOHN THOMSON, Esq. (Of EDINBURGH.)

ALLEGRETTO.

Di tan - ti miei tor - men - ti Sen-

ti me al - fin pie - tà - - - - - Chi mai più lei inco-

men - ti, Di me go - der po - tra. - - - - - Vi-

c - po gli' i - del mi - o, Pas - sar fe - li - ci

di - - - E su del te - no, oh Di - Gi! Sem - pre ma - re co -

ti Sem - pre ma - re co - al. Di lau - ti mi ti tor -

men ti, Sen - d ste al Eu gie - ta - - - Cid ma plu lei mo -

men - ti Di na go - der po - trà, Di me go - der po -

trà. Di - Di me go - der po - trà. Chi

ad lib.

ad lib.

mai più bei mo - men - ti

cres. f

Di - - - me go - der po - trà

dim. pp



The motive of the second movement is simple, and worked to a less interesting passage than the preceding. The finale is very clever—a fugue in the midst of it will take the performer by surprise—but if he has any taste for music, and can enter with spirit into the studied kind of writing, he will be much gratified by the ingenuity displayed to the very end of the movement.

There is nothing very difficult in this sort, as regards what is commonly called execution, but the player who possesses not a considerable knowledge of harmony, as broken into fragments, together with great experience, will find the piano forte part no easy task. The accomplishment is within the reach of everybody.

The Phœnix opens with a short introduction, which the first movement is an allegro in a minor, common time, the second, an andante in 3/4, three-fourth time—and the finale, an allegretto in a major six-eight time. The first movement is a very vigorous simplification of Weber's subject, treated in a masterly manner. The second is the romance* as much admired by all who are acquainted with *Kurpmair*; the shortness of this part is all that we have to complain of in it. The finale, smooth and flowing, is well connected to the first movement, and carries Weber's subject without overloading it. With the exception of a run of sixteenth notes, and one or two other sacrifices to fashion, this will be found an able, graceful composition,—a work that leads us to hope much from the future efforts of him who commences in so promising a manner.

1. INTRODUCTION and ROMANCE on the Market Chorus, in *André's Opera, Le Miroir de Paris*, arranged by FRAN RISS, Op. 128. No. 2. (Clementi, Colloid and Colloid, Chappell.)

2. VARIATIONS BRILLIANTES, sur un Thème du Dilettante d'Avignon, par C. CHABRIAT, Op. 103. (Clementi and Co.)

3. ROMANCE BRILLANTE, sur un motif de HENRI BERTON, par C. CHABRIAT, Op. 103. (Clementi and Co.)

THE deservedly famous Market Chorus of André has never had more justice done it, in the form of an arrangement, than in the present instance by Mr Riss—nor has the latter ever published anything more free from that sterility of style, and stiffness of manner, of which we have occasionally had reason to complain, than in the work

before us. The air is never entirely lost sight of, though it assumes many pleasing forms, and is clad in all the rich attire of very masterly, unexpected, and pleasing modulations. It almost exacts every great effort from the player, this will show an able performer to advantage, and, being of a moderate length, cannot exceed in affording gratification to its auditors.

No. 2 is an air which, like many French melodies of the present day, has some claim to the merit of novelty,—a virtue in which its author M. Huby labours hard to excel. M. Chabrier has added three very brilliant, though not exceedingly difficult, variations to it, and another, an adagio in 3 time, of a very superior order, in point both of composition and effect.

No. 3 will not be so generally liked as either of the preceding—but except some beautiful passages of half notes, it is a clever ruse, and its moderate length, in three expanding days, is a quality that gives it a claim to notice.

1. BRILLIANT VARIATIONS on *André's Air*, "Lightly, my heart," on the National Chorus, arranged by WILLIAM FARRER, Member of the Royal Academy of Music, (Chappell, 35, New Bond Street.)

2. INTRODUCTION and VARIATIONS on WEBER's last Waltz, composed by EMANUEL BERNHARDT, (Wohls, 208, Regent Street.)

3. "Gloria 4 Orchestre," from ROBERT'S *Bourgeoisie*, arranged as a ROMANCE, by H. DULCER, (Wills and Co. 55, 24, Jervis's Street.)

4. VARIATIONS, sur l'air de la Grande Laine, "Vrai feu qu'on breasse," composé par THOMAS BLANCH, (Mont and Lenoir.)

THE introduction to the first of the above reflects that taste for solid harmony which we have remarked in two or three others who have been selected in the Royal Academy of Music, and have trusted their early compositions to the verdict of public opinion,—a circumstance which speaks more in favour of that institution than all the singers and players that exhibit at its concerts: for though some of these are very creditable to the establishment, no society will be estimated by, and no talent have depend on, the real knowledge and permanent productions of its pupils, but in the kindly regard, unreservedly bestowed, and, occasionally interesting applications which they receive from their patrons and friends.

Of the air chosen by Mr Philipp we have more than once spoken in our review. It is now treated with great ability in five variations and a finale. Some of the efforts have produced have a newness in them somewhat rare in modern choruses, though these will be more appreciated by the unworldly hearer than by the taste of connoisseurs. As a whole, this is a little too much laboured, and certainly too long, but, possibly, it is meant rather to show the skill of the writer than to circulate the melody.

No. 3 is not less elaborate than the foregoing, and in all probability is published with the same view. It is much too lengthy, extending to excessive pages, and by no means neatly done—but the imagination of the author can so fortify, that he possibly found it a troublesome task to restrain it even within the present bounds. There are silver bits in this, but Signor Targhini may be assured,

* This Romance, in the original key, G, is printed, with English words adapted to it, in the second volume of the *Hammond*, p. 184.

that though such music may gain a certain kind of reputation for a composer, it will never fill the coffers either of himself or his publisher. The alteration made in the waltz we disapprove, both in principle and also as regards effect. The original is, beyond all doubt, to be preferred on every account.

M. Deliken's evil genius must have ruled him when he thus turned one of the loveliest of Rossini's compositions into a jiggish rondo! Of all things in the musical world, the Funeral Anthem excepted, this is the last that we should have conjectured would be chosen for such a purpose. *Chacun à son goût*, however, and there are but two pages and a half of this, which will please those who are not very nice on the subject of musical propriety.

No. 4 is the beautiful aria in one of Rossini's best operas, taken in a great measure from the German arrangement, and augmented by some appropriate and modest passages, in good keeping with the subject.

1. POPULAR WALTZES, including "Meet me by moonlight," the Masaroni Waltz, &c. (Chappell).
2. QUADRILLE DE CONTREDANSES, et une Valse Cotillon, arrangées par FLAMINI DUVERNEY. (Johanning and Whitmore, 126, Regent Street.)
3. WALTZ and POLONAISE, composed by A. T. MACDONALD. (Swan, Gibson Street, Waterloo Road.)

No. 1 is a set of very pretty, easy waltzes, well known in other shapes, and worthy of further acquaintance in the form they have now taken.

We looked through two of M. Duverney's quadrilles. In page 1 we met with the following progression —



and in page 2 with the annexed base —



These specimens, we thought, exempted us from the trouble of further examination.

No. 3 is a bagatelle of two pages, an avowed imitation of Weber, and a very correct, pleasing composition it is; by the author, if we mistake not, of the popular snuff-box waltz.

VOCAL.

PRINCIPLES OF SINGING, by W. FORD. (Cocks & Co.)

THIS is an octavo pamphlet of sixteen pages, in which are compressed many of the useful rules found in various treatises on singing, expressed in perspicuous, good language, August, 1830.

with well chosen examples. But we entirely differ from the writer in two points, and those important ones. The first concerns the distances, or skips, which he introduces after the learner has sung them irregularly in what he designates "harmonic scales," thus putting the pupil forward for the purpose of throwing him back again. The second is, the giving the syllable *do* to the *c* of the scale, be the key what it may. We have so often debated on this matter in our pages that we will not repeat ourselves here, and shall rest contented in saying that, though this may be an apparently easier method of teaching, it is not so in reality, and by saving a little trouble at first, entails on the student double the labour in the end, if he ever means to become a proficient in vocal science.

1. AIR à la TYROLIENNE, with Variations, sung by Mad. Malibran, composed for her by J. N. HUMMEL. Op. 118. (Cramer, Addison, and Benke, 201, Regent Street.)
2. DUETTINO, "Accusa i tuoi bel rei," composta per mezzo soprano e contr'alto, dal Maestro Cavaliere GABUSSI. (Mori and Lavenu.)
3. ARIETTA, "E del puer l'immagine," composta da ALBERICO CUNIONI, con gli Ornamenti dell' Signor Crivelli. (Mori and Co.)
4. CAVATINA, "Lungi dal caro bene," the words by SIGNORE PISTRUCCI, the music by T. M. MUDIE, Member of the Royal Academy of Music. (Boosey and Co., Heller Street.)

No. 1 was written for, and sung at the composer's first concert here. It is an animated, charming air, quite national in its style, and set to Italian words having little or no meaning, each stanza ending with a "dici doi didu," &c., i. e., a *toi di rei di rei*. This air has a simple accompaniment, but it is introduced by, and most of the variations end with, a characteristic ritornel. These variations, four in number, are quite instrumental in construction, and shew to what perfection an execution the human voice may be trained. They are not displeasing in effect, and as exercises for learners who have made considerable progress, will prove of very great utility. We insert a part of one of these, by which the reader will see what the vocal organ is capable of performing, particularly that of Madame Malibran.



The publisher, however, has prudently placed over all such bars of extraordinary difficulty, and requiring such unusual compass of voice, small notes, by means of which the passages are altered and adapted to those possessing only ordinary powers.

No. 3 is in the simplest Italian style, the two parts running smoothly together generally rather in thirds or sixths. Instead of a *canto* solo, surely the vocal solo should be a tenor?

No. 2 is much in the same manner as the preceding. It can boast of no distinguishing feature of any kind.

In No. 4 we abundant proofs that the composer is a good musician—that he well understands the poet's meaning, and the accents of the Italian language. But we cannot but discover much weakness: the words have not breathed the spark of genius, we get the wrong impression; and on a ferment which, there is nothing inspiring in them, and thus very commendable. In calling his recitation the lovely recitation of Patti, operates unfavourably by producing comparison, and exciting some little disappointment.

1. The Muse of Love at the tomb of Giovanni the Poetess of Grand Lyric Nether, for one, two, or three voices (ad libitum), with an accompaniment, composed by J. P. Le Camus. (Lamer and Co.)
2. Use save the King! the National Anthem of England, with an additional stanza in Old English (Chorus), arranged for one, two, or three voices (and chorus), with an accompaniment by Sir John Stevenson M.D. (Wells and Co.)
3. The song, for one, two, or three voices, or full chorus as sung at the King's Theatre, June 18th, the words and music arranged by J. Hens and W. Ball. (Mott and Lavers.)

It will, no doubt, be very flattering to the feelings of Englishmen, that a native of France, "a Member of the Athlétique of Arts at Paris," was, "what Nature may then be?"—should toward our recent loss, and then manifest his sympathy in our distress. Though it were to be wished that M. Le Camus had asked the advice of some British musician before he committed his grief to the press: for amongst in our countrymen are declared to him by M. Felix, there are few English professors of any repute who could not have corrected many overights committed by the author of this "Grand Lyric Nether," and whose services ought have been obtained with little solicitation, we are provoked. But there are others we must forgive: the composer's eyes were, it is to be supposed, swimming in tears as he wrote, in which puzzling state of mind a few mistakes are not only excusable but they demonstrate the excess of sorrow from which he suffered.

There is one trifling matter however which M. Le Camus may as well explain. In his title page he tells us that the present work was "performed at two meetings of the Philharmonic Society's Concerts." Now this is an apparent misprint: nevertheless we are always inclined to distrust the evidence of our own senses when we meet with so unregard an assertion in print. But the reasons why we hesitate in giving implicit credit to this are—first, that the Philharmonic Concerts were all over nearly a fortnight before his late Majesty's decease; secondly, No. 4 would be telling with the reader a tale to adduce another proof. If the latter fact is not satisfying, one brief note by thrown up: we have no better evidence to offer.

The vocal situation in No. 3 was suggested, it is said, by Mr. Bachman, it is to be found on the first volume.

"And now that Nature's King!
Wishes, we wish King" &c.

This, from its simplicity and very slight deviation from the original, deserves to be adopted. The voice in the Queen must be treated quite as a temporary companion.

No. 5 makes the several changes which will be found in another part of our present number. There is, also, in this an additional verse "for the royal birth-day, August 11th," in which the poet thus wags his wit in regard to our present Sovereign:—

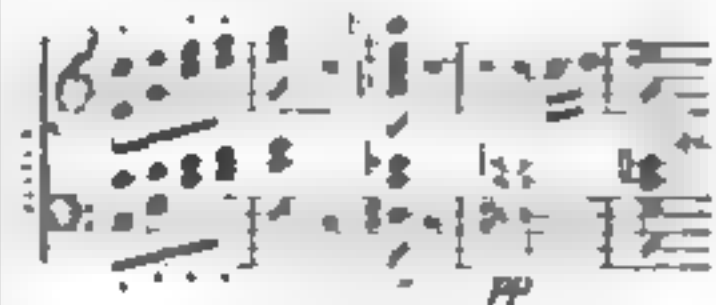
"Oh, may he have crown,
All turn half shall not."

If the writer should happen to survive Mr. Bachman, he will have an indisputable claim to the vacant laurel crown.

1. Bachman, "Wild in the air" for three voices, the poetry by Charles Bachman, the music by George Harrison. (Wells and Co.)
2. Bachman's Ode, in the spirit of Jewish, the music by Bachman, revised, arranged, and adapted to the English stage by Bernard Lacy. (Chappell, Broad Street, and Wain, St. James's Street.)

THE SONGS. No. 1 is a trio, having notes for the soprano and tenor, and a piano-forte accompaniment. The suggested portions of this are little more than simple counterpoint, with which some old, quaint harmony forms a very natural and agreeable alliance. But there are likewise interspersed modulations of a modern date, and such as were unknown in days of yore. Hence it will be seen that Mr. Bachman is no bigot—that he varies impartially the music of every school, and profits by each. This is a composition that offers no kind of difficulty to the performer, and will find admirers in most musical circles, especially those whose tastes and fancies are not very warmly prejudiced.

No. 2 is an animated quartet for four men's voices. Though an excellent stage piece, and equally well calculated for the festive hall, it has no very original traits to boast, except one which is neither a modulation nor a transition, but an extraordinary chord, in which it is very odd that one such as ours should easily become accustomed. Let the reader try the effect on him.



1. Bachman, "Oh no! believe not what they say," for one or two voices, composed by Miss E. L. Bacon. (Wells and Co.)
2. Bachman, "To Reason's side" song by Mr. Bachman, composed by Miss S. Bacon. (Wells.)
3. Bachman, "To each when sorrow leads the band," the words by George Chapman, Esq., the music by T. Atwood. (Wells.)
4. Bachman, "Lightly, gaily, merrily, now," composed by W. Henson Apson. (Lambert and W. Adams.)

5. **SONNETS**, "Night is deceiving," the poetry by J. Ellis Tassington, Esq., composed by HENRY PHILLIPS. (Mori and Latour.)

6. **ROMANCES**, *The Remonstrance*, written by Mrs. CORNWELL BARNES WILSON, composed by JOHN BARNETT. (Barnett and Co.)

No. 1 proves the danger to which amateur composers expose themselves by not requesting some experienced person to revise their productions.

No. 2 does not tempt us to say that the works of lady-composers make a brilliant figure in our present review.

No. 3 is a very elegant, impressive song, easy to sing and to accompany, though there is nothing common in any part of the composition. The words are quite equal to the music, and a happier combination is not often presented to public notice.

No. 4 is airy and gay, and has a distinguishable melody, which stands for an acre or two in the opening symphony.

No. 5 is more marked by taste than originality, but is graceful, and will be very generally approved. The verses, too, are deserving of particular attention, to which, as regards expression and accent, the composer has done full justice.

No. 6 is composed in excellent taste, and is far from common either in melody or accompaniment. We should have been more pleased had the fifth bar of page 2 been written thus, for the sake of purity:—



HARP.

THE HARP PRIMER, a familiar introduction to the study of the Harp, embracing the Rudiments of Music, as connected with the Harp, by CHARLES ELLIS. (Mitchell and Co., New Bond Street.)

THIS is a thin duodecimo volume of forty-eight pages, of which thirty-three are occupied by the main elements of music, the remainder concerns the harp. The former contains nothing that differs, so far as we can discover, from what has already appeared, over and over again, in print; and the latter are filled by what might have been comprised in much less space. This part, however, is clearly engraved, therefore useful, except the attempt at a history of the instrument, which, brief as it is, might well have been spared.

1. **THE HARPIST'S SEXTET-BOOK**, being a collection of Favourite Melodies, with embellishments and variations, arranged in a familiar and brilliant style, by GUSTAVE HENRY. No. 4. (Chappell.)

2. "Ah! the non vive I Panger," arranged as a Ronzo, by HENRY HOAR. (Wells.)

No. 1 consists of twelve short, easy pieces—German, Italian, Maltese, &c., &c., arranged in so familiar a manner, that none but a beginner will hesitate to play them at first

sight. This is a continuation of a publication mentioned in former numbers of our work.

No. 2 is an air of no great merit, the composer's name not announced in the title-page, and quite unknown to us. It is a short piece, in five pages, and free from everything in the shape of difficulty.

FLUTE.

1. **BRILLIANT VARIATIONS**, (Op. 45, in E major,) by JAN MATTEUS, arranged, with a *piano-forte* accompaniment, by EUGENE WALCKERS. (Wessel and Sticht, Frick Street.)

2. *The Bolero from Massanello*, arranged for the FLUTE and PIANO-FORTE, *concertante*, by R. DREXLER. Op. 53. (Whitstone, Conduit Street.)

3. *INTRODUCTION and AIR*, with variations, with a *piano-forte* accompaniment, composed by F. POWELL. (Card, Quadrant.)

4. No. 4 of *Twelve ITALIAN FANTASIES* *concertante*, for the FLUTE and PIANO-FORTE, by R. DREXLER. (Cocks.)

No. 1 is the well-known theme of Mayader, originally written for the viola, and which has been adapted by every artist of eminence in Europe. The present is a very brilliant arrangement, with an easy accompaniment.

No. 2 is an adaptation that calls upon both performers for some little effort, the flute part particularly. This is a very lively composition, of moderate length.

No. 3 is an *Introduction and Ronzon*, the latter simple and plaintive, with five variations and a coda in a very different style—the fifth filled with runs, up and down, of semibreves that bawl most fashionably, therefore ought to be patronised by the bass band. But this piece is not without merit of another kind, which may help to recommend it to those who delight not in flights of half notes.

No. 4 is made up of two compositions by Rossini's *Maestro*—"Celeste non placito," and "Parlar, Spiegare." This is really *concertante*, for both parts are equal and require tolerably good players. In such hands it will be found to be a judicious and an agreeable adaptation.

EXTRACTS FROM THE DIARY OF A DILETTANTE.

(Resumed from page 236.)

MAY 25th. A prize of the value of twenty guineas, annually given by the Catch Club for the best glee composed by one of its professional members, was this day awarded to Mr. T. Cooke, who also obtained that of last year. The candidates were five in number, and the votes were thus distributed:—in favour of Mr. Cooke's glee, 18; Mr. Wainley's, 10; Mr. Lantry's, 5; Mr. Elliot's, 3; and Mr. Hamlin's, 1.

26th. A French Journal gives, or pretends to give, an account of the residence and death of Weber in London. The writer, who claims to have been the friend of the great composer, says that Weber was in great distress, that he lost eighty pounds by his concert; that the Prussian and

Spain subscribers offered him pecuniary assistance, which he refused, and finally adds, that in order to defray the expenses of his lectures, a subscription was opened, at a guinea, and that each contributor became entitled to a ticket of admission to his Paris, with the additional privilege of carrying his name on his tomb. Thus, certainly the subscription turned out a good speculation, but the church, however, as it is not hardly large enough to run from the subscribers, and a vote was collected which would have been sufficient for the support of the composer's family, but that the whole of it remained in London.

How unadorned are our neighbours concerning our domestic affairs, and how credulous! Such a vision of labor hardly ever appeared in a public paper! That he had something though not so much as stated by his concert, he, I fear, has not, and he felt as not calculated to doubt our character as he eyes of foreigners, but his dream, and consequent tendency of sad, are I believe without the slightest foundation. Having received both a sum small enough for his efforts, besides a present from the theatre subscribers to its performers, he could not forget as were his habits, have been an anxious hovering on board. Instead of St. Paul's, it was the Cathedral choir in Manchester that had the honour to receive his remains, and the guinea subscription mentioned was merely the subscription of those performers and other gentlemen who attended the funeral in great numbers, to defray the expense of additional mourning-coaches. There was an inscription on the plate of the coffin most volubly, but as to the inscriptions on the tomb, they originated and exist only in the airy fancy of the French historian.

With regard to the detection of the supposed proceeds, the investigation is as long as the story is long, and can do nothing but indignation here, whatever effect it may produce abroad.

June 3rd. The following is the amount of the receipts at the different theatres in Paris for the month of May.

Theatre de Madame	88,141	60s.
Opéra	88,200	50
Opéra-Comique	88,792	50
Theatre des Variétés	88,800	25
Theatre Français	88,801	20
Theatre de l'Odéon	27,750	00
Theatre de la Gaîté	25,500	00
Clubs	88,851	00
Theatre des Variétés	88,804	
Theatre de l'Odéon	27,804	00

10th. Went to hear one of the musical wonders alluded to in my diary of last month, Michael Rossi, who is a professor of the choir, but no shaver. His history is thus related in his band talk:—The artist who has now the honour to present himself before the French public is a native of Mayence and from the age of six years received a natural taste for music, but his parents, being of humble origin, had not the means of cultivating his talent. He grew, however, and his industry combined with an originality of taste to excel in music, that he acquired the habit of playing more and more correctly upon his choir.

The notice further adds, that he performs some of the most favourite airs, waltzes, &c. with variations (some of his own composition) and on his performance though without the least pain to himself is attended with great fatigue, it will be varied and relieved by some popular German airs, which will be sung by Madame Rossi, with guitar and violin accompaniment.

That he does produce the various sounds of both voices very distinctly and in good tone, is undeniable, also shaban, shaban, and other groans, but if these have proceeded from his choir without any aid from the large communication either through the mouth or nose the fact is extraordinary that it passes my comprehension. The sound is such as is often heard produced by striking the flat hand on the lips spread out in a circular cup like form, or by jerking down the lower lip with the finger in the manner practised by children when imitating the gurgling of a fluid passing out at a bottle. If he did not assert the contrary, I should conclude that this is a slight of hand business, that the choir has nothing to do in the affair, and that the sound is obtained as I describe but modified by his voice. He plays all kinds of tunes, the notes succeeding each other with great rapidity and their execution perfectly being accompanied by his wife on the guitar, and an assistant on the violin.

This is certainly a curious exhibition, and worth witnessing for we may be too fortunate to be happy. Most people have heard our played, or rather pretended to be played, on a table, a tobacco-pipe, and other instruments. In such cases, the modification of the sound is always effected by the voice through the act of the performer, remains in retreating the sound. At all events it may be laid down as an axiom, that one unaided instrument, as a choir, a tobacco-pipe, or a hand unaided and unaided, can only render one sound, if then, more than a single sound is produced from Mr. Michael Rossi's choir (granting that even one does proceed therewith), then Mr. Rossi must have been in intercourse with the father and instructor of Rossi, or Dr. Fischer.

Musical criticism are not peculiar to the present age; in the time of Addison, such wonder-working persons were to be found, an entertaining number of the "Spectator" gave an account of some of them. The "Spectator" is now become a book which people under five and thirty have never opened, it is valued to them as a classic not included in the school system, and not read as a matter of taste, while there are so many more works than can be got through to be perused as a matter of business. The history is so apropos, that I am tempted to extract it for my diary, some will read it here who may never meet with it elsewhere.

"I was the other day at a tavern," says the writer, "where the master of the house commencing on himself with everything we wanted, I accidentally fell into a discourse with him, and talking of a certain great man, who shall be names, he told me that he had sometimes the honour to treat him with a whistle (adding by the way of parenthesis) for you must know gentlemen, that I whistle the best of any man in Europe. This naturally put me upon desiring him to give me a specimen of his art; upon which he called for a cane-knife and applying the edge of it to his mouth, converted it into a musical instrument, and entertained me with an Italian air. Upon laying down the knife, he took up a pair of clean tobacco-pipes, and after having alid the small end of them over the table in a most melodious thrill, he sucked a tune out of them, whistling to them at the same time in support. In short, the tobacco-pipe became musical paper in the hands of our virtuoso, who continued to me vigorously, he had better such quantities of them that he had almost broke himself, before he had brought this piece of music to any tolerable perfection.

"I then told him I would bring a number of French to dine with him the next week in an unappropriated to his apartment upon which he showed the wrong door he would provide himself with a new living room against the day. I replied that it was to make room and bread would serve our turn. He smiled at my simplicity and told me that it was his design to give to a friend of his I was surprised at such a position to take but on not saying more and giving it upon the board subjected to it in such a ridiculous manner that two small square dining guests I took a lesson of. He then took his seat with us at the table and having so found the way with me then sent a note to himself to send him if he was coming direct by several gentlemen he came with a companion. He was found to be a gentleman but he chose rather to stay to the Friday eve and instead between them they made up a most extraordinary report.

"Finding our interest in going a professor in Italian music I asked him to give me some of the songs and he told me that he had not a single copy more save on a little parchment but that if I pleased he would give me a better copy he promised. He has advanced me that he had added new lute to the professor in order to give it a greater range of sound and I perceived that he still played with the instrument as before and had been upon adding new strings to the lute. To be short I found that his whole system was founded with several defects, and would not hold long upon this matter as a kind of language were we.

He afterwards of his own accord left me the museum of several singing birds. We heard and I learned the difference in the nightingale when all of a sudden he then surprised me by the name of the thrush. He says he brought to the church something up by a proper method before and afterwards taking to the ground with a very easy and regular descent. He then introduced his student to the study of several birds of the American race. He is a kind of a larger bill and higher voice than ordinary you would have been a great while you looked upon him, and a little while you had him over. I was surprised observing my reader that this gentlemanly person was actually the master of a singing school I might say so.

But in another number of the *Revue* mention is made of an artist who seems to be an honest man as he is considered amongst his circle more so. He is the father of all such as handle the stone in the very shape of this course mentioned. The prototype of Michelangelo lived in his time as I have seen I in this place upon the corner of the rue Budget. He was doing justice to a piece of art more masterly than thought to be given and thirty years old but with great industry and application showed in the art of handling the granitic stone in his life. I can readily understand that he was aware he did not have enough capital and assistance but that by a laying up money every day while doing, if the way was clear, he purchased a share at least of out a pair of nations.

66. The performance of the *Maquet* at the *Revue* upon Rome for the benefit of the French Society of *St. Louis* was given with *Maquet*'s additional group paintings which at length have found space in the view of the public department of the *Académie* in the presence and presence of the society members. The references took place on the 7th when about five hundred persons were present. The performance was not quite as well attended though the company was collectively numerous. I had come just through many attempts on the subject of the

additional arrangements in the *Spécial* newspaper but do not agree with the offer to be exempt to denigrate the performance of this company with you had five members that is enough in the great performance. Though a head has not been reflected in spending more but enough and probably never again that to give them the necessary material substance. It is dependent of the production of having the *Maquet* of the *Académie* to be given to the *Académie* in person and that a piece in person. For probably as it is in the matter to change a large collection for the purpose it would be as well to give to the use of the *Académie* in the *Académie* library, and what other plan would be as all eligible?

106. Every one must remember the serious and beautiful portrait of the subject *Capitaine* between *Maquet* and *Maquet*. I have been previously dependent of it as being the serious piece in my painting portfolio of the *Académie* as performed in *St. Louis*. There is a picture of the *Académie* as performed in *St. Louis* (Maquet's *Maquet* is given and there is one picture).

In the *Revue* of *St. Louis* in the *Académie* The *Maquet* picture was shown in the *Académie* and the *Académie* have been up in making a judgment between the two that the one picture the subject of *St. Louis* is in the *Académie* the other one the *Académie* is the *Académie* more because he thinks he would rather of the *Académie* picture the subject of a piece of that and because in the very fact is question I arrived to it as often referred to in *St. Louis* indicated that the *Académie* from which *Maquet* is copied with having followed his conception of the *Académie*. Thus for the reason that let us look to the picture. The *Académie* is a rather dark. There is a view in *St. Louis* and there is the *Académie* a view in *St. Louis*. I am not to believe for the *Académie*. But there is a picture in *St. Louis*. I would then say perhaps the *Académie* is actually not a single picture in comparison to the *Académie* at every one may remember himself by having them. I have seen to have in by making of them. I have seen to see. But the reason that in the picture is the *Académie* of the *Académie* of the *Académie* that a picture in the *Académie* had given *Maquet* a piece to be the very performance of the *Académie* as it is probable the *Académie* had never been copied but I am here for the celebrated as of *St. Louis* in *St. Louis* and other having been heard or were indicated both *St. Louis* and *St. Louis* to have any amount of their own and somewhat themselves behind Mr. *Maquet*'s picture.

It is happens however that there is a picture that by *Maquet* which seems to come pretty as making a picture in the *Académie*. The *Académie* that I repeat has indicated that the *Académie* has been from having the way when he set down to give the other. I think up

It is half an hour in the *Académie* in the *Académie*. The *Académie* the *Académie* and the subject of the *Académie* group paintings is a picture with an idea that is interesting around the subject of *St. Louis* and it is this. I remember that the *Académie* was not very much though he is up of his part to be done the words of that in the *Académie* but although I am not quite prepared to give the use of a picture in the picture of the *Académie* of *St. Louis* *Maquet* and *Maquet* are to be readyly heard and has heard the words of those to come a single what Mr. *Maquet* and the other have completely agreed.

10th. In the *Morning Herald* of this date is the following paragraph, which may serve as a spirited example of the bad language often to be found in the abstract and unqualified reports of that journal:—"In West Lankens a distinguished and most talented musician in the organ and music." This, per se, from *Times*, we judge the unqualified qualifications taken of her team."

11th. I have just heard a new instrument, the *Adelphi*, in which the vibrating strings, now so well known by the introduction of the *Musical harmonium* in *London*, are acted on by means of a bar bowed in a manner previously similar to that of the piano-forte or organ. It implies, however, the hand, and the sound resembles rather more the guitar. The bar moves on like the hammer and wire. The strings are under the hammer. The form, dimensions, and general appearance of the *Adelphi* is that of the ordinary piano-forte, and as yet it is not so as an organ of about four stops. This instrument can be rendered very useful in many ways particularly in supplying the want of trial accompaniment, and in accompanying the piano-forte. It is also a good substitute for the organ, and possesses the valuable quality of never getting out of tune.

July 10th. In consequence of the long death, the public distribution of papers at the Royal Academy of Music did not take place this day, but there was a private viewing of the subjects and heads to the musicians, and a concert of them. Among the pieces performed was a *Magnificat* by Lord Stuyvesant, who has achieved a remarkable success in composition which he produces and effect, need not shrink from a comparison with anything at the land than the best productions of the day have produced. It would be well to send some country teachers where the land is so a large one, and I shall hope to meet with it again, either at Liverpool, Worcester or Norwich. Such a production is in every way valuable and useful to the art, and should not be allowed to pass into neglect, merely because coming from the pen of an experimental composer.

12th. Several of our best arrangements," the *Forest Journal* tells us, "are said to have been composed in honour of the present king, when serving as a masterpiece in the vocal choir. This is what was intended." On our own side, one or two were composed by him, and one by Anna, long before Prince William got his new name, a very good performance. There is also one by Lady, and another by Miss, both admirable compositions. None of these allude to the great subject open out to the vocal choir. But we are inclined to think for the best of our best arrangements, and as these are well known, it is almost superfluous to add that as one of them shows our doubts as to the direction of the choir, I shall be very grateful to the friend to the *Forest Journal* if he will repeat any one of our best arrangements that was produced in honour of a prince who, as his educated youth, promises to be as good a land as to be compared. I hope, however, that this is a bad arrangement which the *Forest Journal* has advertised a musician that which it discovered, wrote nothing. And I cannot help saying when the writer talks of the vocal choir. Could a person have arrived on board a slave-ship at a Commodore?

13th. The *Atlas* informs us that his late Majesty "did all the company of a Virginia sugar-draw in black," and would not admit even persons of colour into his

presence. Hence, none of his private band, nearly lost his situation by endeavouring to overcome the King's prejudice on this point. The story runs thus:—the singing gentleman was first on having a black man to join the band-draw, but none of his Majesty's company in the choir with him is deeper of being over him to accomplish his duties, when he was by dinner with a certain Englishman of no doubt a bar that at a short distance he might easily be mistaken for an impostor from the count of London. Henceforth and the man carried up the effect of being dressed, and now came the young man of his Majesty's to the vocal presence. On the King's entering the house, he started, and seemed much displeased, but after approaching a little closer, and applying a glass to his eye, he called to him:—"I see, Sir, and the King, you wish to mistake me for a black drummer by degrees."

— The water paper speaking of the late King, observes, that "through a defective perception of the value of his which instrument he was the pupil of Cressell, he was more indebted for his encouragement of other professors than he acknowledges at his own command. A youth one of the pupils of his favourite, having manifested an inclination for music, the King (the Prince of Wales) designated him to *Times*, to receive the best education which the age of Mozart could bestow upon his talents. The object of this royal patronage was Mr. Landon. He was designated a particular regard for Landon and J. H. Landon, and we have heard a statement, that one of the finest relations of piano-forte playing ever known, was given by the latter to the Prince at Brighton a few years back. To such known among professors was the purchase of the late King, certainly Landon, that he was named as the most probable successor of Cressell in the mastery of the vocal band of Westminster. This post was, however, otherwise disposed of."

On his late Majesty's admission of the great performer's talents, he received not the least doubt, for the King was a good judge of music. But such was the case with which the monarch's spirit was left, that when an opportunity presented itself of serving Landon, by appointing him successor to Cressell, his Majesty was persuaded as to give the situation to a young student. As to the ever having been a composition to make Landon master of the land, I must beg leave to say that there never was any kind of foundation for such a report. Another had been to many years undisturbed in the service of his royal master, and had made for him the finest private band in Europe. The King, therefore, felt that he was losing, after such a length of service, to provide permanently for an officer who had entirely devoted his best talents and years to his service.

14th. Not only are the foreign powers, his Majesty being danced in company with royal and improved performance, but she has also been favoured at the evening parties and private conversations of their Imperial Majesties of Russia. The great musician has even dined with the Emperor, where she occupied a place between the ladies of honour. Let modest as others, a very modest wife as, but how difficult to find the golden mean. In our character, scientific country performers are too often treated with most extraordinary, almost, and impudent hauteur. In Russia, a woman, they are sometimes put on an equality with persons of the most exalted class. The

But in a world of variance. But how much happier are those persons and children who remember that they are weak, and that many who are pitifully before them, are actually their equals when their ignorance. The teachers of the young with the professors of the (three) are ready to improve and improvement of both. Beyond the great and the art of advance, and the world of science as an collector, the greater the reputation of those who devote themselves to the pleasure which art affords. But still we agree with Harrow.—there is a multitude of all things.

18th. In the Chronicle of this day is the following quotation of several opinions, which contain some things of the kind that you may not see. The writer is speaking of Madame Lemaire's performance of the part of *Armida* on the Theatre-Francaise, upon. Madame Lemaire sang with a grace of expression, a power of delivery and a touch of feeling, that in all persons possessing voice and judgment, must have passed her month of the supreme degree provided for by the human. Her dramatic appreciation seems to perfection than any given it was in the world. Had it not been for all others, except the other beauty for not you agree with him, and how absolutely dead to Madame Lemaire's merits are the subscribers to the Opera and the public, for they will not admit them. I cannot myself having the ignorance and egotism has obliged them and ourselves as an absolutely dead as we were to prefer Madame Pons to Madame Lemaire, in every character that may particularly but in that that the author of such a work can have very little of the subject on which he writes in so very degenerate a manner.

19th. A correspondent in the *Atlas* of this day speaks in warm terms of the success of the choir of Canterbury Cathedral. He heard their performance "in a town where neither choir nor organ had the constant assistance of foreigning music for centuries, therefore he had a fair opportunity of judging them. He says, "in notice of the musical performance here I heard an observer say we performed with half the effect of some in the cathedrals of the north, we with half the religious feeling, and good taste [but it is here]. The soloists accompanying the choir are not only well selected with respect to voice, but they take pleasure in their occupation, instead of hurrying off to other engagements. They give to the songs the undivided full measure of attention which is due to it. There are about ten singing men, and in some cases." The church service well performed in this cathedral, adds the note is "with a divine fulminating burning music as London."

I long have continued in the Opera the admirable reputation which the cathedral service is possessed in the Church of England. Whether there are any from top to bottom you know is a constant one. I hope to find that there is nothing there in drawing of enthusiasm—last as an evidence of the superiority of the largest, noblest city in the world. I cannot help feeling proud of the superiority of the provincial theatre. In the choir of St. Paul's and Westminster Abbey are singers of the first rank, no doubt, but what effort can four or five persons in such vast spaces? It is a pity that drama and religious art are sufficiently alive to have that minute to have the part of their responsibilities. With a little management, what improvements might be made with equally any temple or cathedral!

Foreign Musical Report.

VIENNA.

Two affairs of the Grand Opera House are in the most possible state. The house (and especially) made an excellent one through for the season to arrive at ten o'clock, who arrived in my hands on 1-10, and he was prepared to make his personal efforts for their satisfaction.

At the concert given here on 4p. on the benefit of those who had suffered from the cholera, the concert at the theatre was arranged for eight persons, and last hardly work. At the first was the Countess Hartmann and the Barons Weizsäcker. At the second, Madame d'Arbuthnot and Count Munch. At the third, the Countess Tschudi and Countess von Lichtenberg. At the fourth, the Countess d'Arbuthnot and Countess von Lichtenberg. At the fifth, the Countess d'Arbuthnot and Countess von Lichtenberg. At the sixth, the Countess d'Arbuthnot and Countess von Lichtenberg. At the seventh, the Countess d'Arbuthnot and Countess von Lichtenberg. At the eighth, the Countess d'Arbuthnot and Countess von Lichtenberg. The concert was perfectly executed. The house was crowded as large a number of persons as could be assembled from the highest ranks.

The last month has been remarkable for a considerable number of musical concerts in Germany. The two were those of the Elder and Elder of the Elder at Düsseldorf and of Berlin. The remainder of concerts, especially at Halle was various.

Madame, sister of the *Jeune* and the *Jeune* and the *Jeune*, is now employed on a new composition.

BERLIN.

The part, ordered by Mademoiselle Thuring for her farewell appearance, was that of *Armida*. It would be utterly impossible to say anything as yet except of the merits of her performance. Suffice it to observe that the same enthusiasm appears, as in every other occasion, more or less, though in a less degree sustained as was in a very notice of the approaching departure of one so completely a heart-renewed person. Madame Thuring, and several ladies were seated upon the stage, and several names requested Mr. Badier who had not to say so to accept her leave-taking leave. He has a beautiful and before the request could be repeated, Madame Wolff, as the representative of the drama, suddenly appeared, and seemed now to be the singer. When the right of receiving the farewell notice. This is a notice which had been arranged by a few hands, surprised but the public only but Mademoiselle Thuring herself, and was, in all appearance a great success. I connected with the theatre. The effect was proportionate to the surprise. There seemed with a broken breath and evidently was affected by the kindness of the public and of her professional friends. Mademoiselle Thuring retired but all between Mr. Badier and Madame Wolff. At about three o'clock in the morning the house left off the Warsaw having been performed from the promise of ever singing here. I am somewhat surprised, and almost with some amount of surprise to repeat. Not even among her admirers—Mademoiselle Thuring has been more successful and successful has always been successful. I am not sure but much of the success, achieved by a German artist, against that Mademoiselle Thuring is not only an artist, such as never was before before has but play on "even, not for Berlin alone but for general buyers. If the worthy artist can satisfy us that the lady is an "event," we will surely believe in such artists, that I am not

not being about the said "event" for the sole use and benefit of the people of Berlin.

Sponcini having obtained the permission of his Majesty to pass a few months in Paris, has been honoured with signal marks of esteem and attachment by the Royal Musicians, and by those of the Theatre Royal. A *fête* was given to him at Tivoli when several pieces from his operas were performed, arranged for wind instruments. On the next day Bismarck, von La Mante, and the *Maître de Chapelle*, Schneider, conducted Sponcini in the singers of the Chœur Royal, who were joined by the vocal department of the King's Theatre. Flowers were presented to him on all sides. Bader sang an air from *Norman* (an opera by Sponcini), and the meeting was closed by a flourish of trumpets, and the unanimous acclamations of all present.

LEIPZIG

It has rarely happened that any artist, for a long time past, has met with a reception here equal to that accorded to Mod. Cress Palant, a pupil of Catalani. Indeed when we reflect that Hummel, Moscheles, Liszt, and herself had specially but we cannot adequately attended, and that even Wagner's concert of last year was performed in an almost empty room, notwithstanding the presence of persons distinguished at court when all this is considered, it is really difficult to account for the crowded attendance at the three concerts given by this lady, in whom we wish all success, but whose musical merits are not sufficient to explain the mystery.

Here the operatic company closed their labours on the 12th of June with *Don Giovanni*, which was performed to a house crowded in every part. The practice of calling performers forward, at the close of an opera or play, is, by some, thought ridiculous, but, as it seems to me to preach against it as a violation of good taste, the best thing that authorities, for the future, can do is, we think to imitate the example given by that of Leipzig which when a lady was called for, carried the spirit of justice so far as to insist on the whole company coming forward. This is fair play.

STUTTGARD.

Mademoiselle Heckerle is now performing with great success at the Theatre here, whence she will proceed to Munich.

WARSAW

The Emperor has presented Mademoiselle Bontag with a clasp of brilliants, and his Majesty's munificence has been likewise extended to Mademoiselle Bellverne and Mr. Wood-Lee of Berlin, who sang at the same concert with Mademoiselle Bontag. The last mentioned lady then left Warsaw for the castle of Fuchsbach in Silesia, where the King of Prussia, with many members of his family, was to pass some days with the Emperor of Russia.

At the ball given by Prince Adam Czartoryski, Mlle. Bontag danced the Mazurka with the Prince Royal of Prussia.

La Mort de Portici is in rehearsal at the Great Theatre of Warsaw, and is expected to meet with perfect success.

NAPLES

Il Nuovo Pasticciaccio, the music by Donizetti, and not now, according to an Italian journal, has been represented, with great success, at the Fondo Theatre. Moriani and Antonio Tamburini were called forward at the close. The

latter was highly successful in a song in the Neapolitan dialect, formerly written for Lablache.

Numberless trunks have been played with M. Despreux, a promoter of the King of France, who had been engaged to write an opera for the Fondo. In consequence of this engagement, he has returned to Rome, without having his opera represented.

PAVIA.

Il Trionfo di Cleopatra, a new opera, the words by Reggi, and the music by Mercati, has been recently produced at the theatre of this city. The subject of the piece is from history. The editor of the *Minerva* Express affirms that Mercati has composed more than brilliant and full of life (*musica brillantissima piena di vita*), and says that the public testified their delight at his work by repeatedly calling him on the stage. Still we are told by the same critic that the music is full of inconsistencies, which are would find hardly respectable with its being full of life, but critics, like authors, may sometimes (though rarely, of course) be caught napping.

BOLOGNA.

Rossini lately gave us his piece, an evening entertainment to some of the chief personages of the city. *Mevando Tizabi* and *Tizabi* sang, and a chorus from *Walden* *Tizabi* was performed. But the charm of the evening was the aria from *Il Barbero* sung by Rossini himself in a style which those who heard him declare to be unsurpassed by any singer in the world.

ODESSA.

On the 29th of February the spouse of Juvet Parke visited the Opera here. She sat behind a green curtain, and was an "invisible presence" to the profane vulgar. Prosecutions were likewise taken thus as to the of the masculine gender should approach the box, as he by when her ladyship set off on her return home.

PARIS.

The new opera by MM. Seris and Aubert, entitled *Le Burgondier amoureux*, is in rehearsal at the theatre of the Royal Academy. The management are most active in their preparations for this work, which is highly spoken of.

According to certain reports, another work, in five acts, by the same authors, is to be put in rehearsal immediately after that just mentioned, and this is hardly probable, as the management are now going on vigorously with the rehearsal of Meyerbeer's new opera, *Robert le Diable*, and the piece is shortly to be ready for performance.

The Opera Comique is in a state of deep tragedy. It is said that M. Darc has been ordered to reopen his theatre in three days, but unless he is to play, sing, and supply the absence of an orchestra by a well accompanied on the piano, it is not evident how he is to obey the order.

One of the most striking observations is the recent management of the theatre, was the *début* of Miss Smithson, a young gentlewoman whose qualifications for appearing in a theatre devoted to the French comic opera, may be inferred from the fact that she cannot sing, and understands not a word of French. The affair was, of course, a miserable failure.

The celebrated singer, David, is arrived here. After a short repose, and when he has studied a little the taste of the French public, he will debut at the Theatre-Italien.

M. Squitini is also here. He has obtained leave of absence from the King of Prussia for a few months, and intends to live in professional retirement during his visit to this city.

Madame Schroeder is making a great impression here. This fine German singer is, it is announced, to appear at the *Académie Royale de Musique* immediately.

Benefit Concerts of the Dragon.

Mr CIPRIANI POTTER'S.

Concert Room, King's Theatre, Wednesday Morning,
May 12th.

By some unfortunate accident we omitted to notice this in our list.

The first part of the performance consisted entirely of a *rondeau varié* in *Andante*, entitled *Madame's Corrado*, written by Sig. Rovelli, and composed for this occasion by Mr. Potter. The overture, in the Turkish style, and many of the airs, Ac. met with considerable applause. At the end of the act, Mr. Potter played a solo "recitativo" on a French theme, which displayed his powers of execution to every possible advantage. The second part was miscellaneous. Miss FARR, Mad. Walbran and Sig. De Bagnis, taking the chief share of it. The room was very fashionably attended.

Mr OURY'S.

Same Room, Monday Morning, June 12th.

M. Moschetti, Sig. Puzzi, and Mr. Oury, were the principal instrumentalists in this performance. The latter played a brilliant concerto, and also a solo, on the violin. The vocalists were Mad. Walbran, Mlle. Blais, Signori Donzelli, Lablache, Santini, &c.

M. DE BERIOT'S.

Same Room, Monday Morning, July 1st.

The chief features in this were the concertos of M. de Beriot, the same which he played at the last Philharmonic Concert, and an extemporary performance by M. Hummel.

M. FRED MAYR'S.

Same Room, Monday Morning, July 12th.

This was to have taken place on the 26th of June, but, on account of his Majesty's disease, was postponed. M. Freymayr repeated here the *Concertino Militaire*, which pleased as much at a Philharmonic Concert, and was again obtained the greatest and most increased applause. He also took a principal part in a trio for piano-forte, voice, and harp, by Beethoven, and himself finished the concert with "Recollections of Sweden," in which he introduced several airs of that country in a very clever manner. This opportunity of again hearing M. Freymayr confirms the opinion we formed at his first performance, his tone is excellent, his execution perfect, and his judgment that of a good musician.

August, 1833.

The Drama.

KING'S THEATRE.

The Opera House has, since our last report, been almost a desert. Malibran's illness for a time deprived the theatre of nearly all the means which the dancer TALLONI, had left, for LAFONT, notwithstanding her exertions in such comic parts as are adapted to his powers and person, has not proved so great an attraction as was expected, and BLANCH is not properly appreciated here.

On the 29th of June, an attempt was made to sing "God save the King" and a more sacred scene was never exhibited on this stage. But it afforded matter for very grave contemplation. The monarch but four days dead lying unshrouded, scarce's veil:—and yet a hymn of joy is chanted in the King's Theatre! It was, perhaps, right enough in open the house we were, because many might have suffered from its absence but would it not have been delicate decent, to reserve the shout of congratulation till after the king's obsequies? "*Le roi est mort—vive le roi*" applies to matters of real business, but not to public pleasures. In saying these words, we do not blame the manager—he is a stranger—but he should have received some hint.

ENGLISH OPERA, ADELPHI.

The temporary transfer of this company to the small Adelphi Theatre, being an unavoidable event, we must not complain of it, however we may regret the necessity which has driven them into a space so contracted that the performers are heard to less advantage and the proprietor cannot by any possibility be reimbursed his inevitable expenses.

In spite of these difficulties, however, Matar's grand work, the first of operas, *Don Giovanni*, was brought out on the 5th of last month, with, of course, English words adapted to it, and the recitative reduced to ordinary dialogue. Mr. H. PHILLIPS is the chosen and virtuous Don, for which part his beautiful voice and finished style of singing admirably qualify him though in his acting he certainly wants that fascinating ease, that warmth of gallantry, in which ARMANDO and he alone, excelled in so eminent a degree. We speak only by comparison—a lively recollection of the gallant Italian forces this on us—but PHILLIPS is quite equal to all others who have represented the character—superior indeed, to most.

The *Zerlina* of Mrs. KEENE is a clever performance; and Miss HERRIS a *Donna Anna* shows a perfect acquaintance with the difficult manner of this part. To say that she goes through it respectably in cold and inadequate phrase; an inferior performance of it has been applauded in more than one Italian theatre. Miss FINESTON, a *debutante*, is by far too pretty for the deserted *Elvira*. We should have felt better satisfied if it had been our lot to speak less of her personal, and more of her musical endowments. Mr. MILLER, from Bath, possesses a very sweet though not powerful voice, perfect intonation and a good style of singing. These qualities added to a well formed, though small person, and unpretending action, enable him to do justice to the part of Don Ottavio, and he would be still more efficient, if, in the concerted pieces, he could exert more vocal strength.

The band, considering how it is necessarily diminished in numbers, and cramped in space, performs its duty in a way that excites the surprise of all who know how arduous a task is imposed on it.

S. C.

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plains of good composition, which prevented the great [English] masters, and therefore felt bound to appear and contribute to a work that demands a marked opinion on Mr. Jackson's own merits, that we could not but consider as his own. We could not but regret his being obliged to appear, but the severe justice that would assign a competent reputation to his talents, in the publication of his posthumous work, would tell its own tale, and reply for the author. It is only in books which the author could never have chosen to go back to the world. We were divided, and still anxious to decide whether there are imperfections in his compositions, or in the negligence of his artist in the publication. His pictures are highly praised in the *Man of Property*, but we have never had the good fortune to hear or see any one of them.

Mr. Jackson made himself known to the public as a literary man, in 1791, by the publication of two small volumes, entitled *Thirty Letters on Drawing Subjects, considered in their literary and artistic*. There have since been reprinted in one book volume. From these we have selected those relating to drawing, which is now the present article.

In 1791 he published a pamphlet, the *Life of Francis Haydon*. This, though containing many great observations, is a most valuable rather a questionable work, looking as the art as then perceived seems to have planned him. The criticism, he says, has degenerated into a description, the wrong side is given. The French (says he) think only of the subject, the subject, and it even persuaded that the performance of Haydon, as Haydon, by being confined to the works of Haydon, proved detrimental to the cause of art. The letter, and that we learn from the last sentence, that he was a little surprised at what he thought the neglect of his own composition, and heard with a somewhat surprised ear.*

In 1794 appeared his *Four Days*, together with *Sketches of Foreign Subjects* in one thick volume. The *Four Days* were meant as additions to his *Thirty Letters*. The greater part of the *Sketches* were sketches for an intended political paper, and there as well as his *Letters*, the extent of his reading, the variety of his knowledge, his taste, judgment, and independence of mind, whatever might be the subject on which he expressed his pen.

He was as fond of painting as of music and literature, and it is difficult to say which of the three engaged the greatest share of his attention. The subjects on which he chiefly employed his pencil were landscapes, and in the execution of these he was strong and bold. His great model was his friend Gainsborough, whose composition and coloring he constantly endeavored to equal, sometimes with a degree of success that prompted him to claim the name of originality. But had he succeeded in such a thing, that great artist, his picture would not have spoken the language of nature so distinctly. He who copies another artist in drawing or painting can never be called a great artist, he can only be an imitator, and such among us is very great imitator.

For many years during the latter part of his life Mr. Jackson labored under the affliction of a severe asthma, and though his general habits were temperate yet he was pained that a still greater degree of abstinence would prolong his existence. He habitually therefore drank on such occasions and drank water. This experiment proved fatal. His blood seriously became impoverished, and he fell a victim to dropsy, at the age of 75, leaving a widow (see

note), and a daughter to lament his loss. The following notice of him, which appeared in a daily paper several years ago, was without exception entirely the work of

Jackson, in the characteristic of a country merchant, raised himself into a higher station than any other country of the last age. To a perfect knowledge of his art, he added those accomplishments which are supposed to support particular advantages of nature. He was a good painter, an able draughtsman, and a writer of no mean performance. The style of his compositions was as peculiar as his genius. Traces and details frequently refined, but frequently simple. Full of pictorial details and romantic notions, this description of nature seemed but a mere sketch, and with his own spirit to give to England what she has never had a national style. Ready to the eye to be easily to be caught by beauty to the eye, but his others were full of the language of his nature, with various order, and full of gentle earth and fair nature, making him understand and given still nobler meaning than the simple and solemn grandeur of those forms which such a power beyond art, but yet in all the language of being beauty, and shaded with our universal law of grace.

LETTERS BY JACKSON OF BUCKER.

(Selected to be the following theme.)

Letter VIII

There are those, sometimes do want things themselves to say of experience, but fearful people make them either not others what they never thought of.

The most common mistake of composition is to express words and not ideas. This is generally the case with Parnell, and frequently the case with Haydon. I believe there is not a single page existing of the former if it has a word to be played upon, but will prove my assertion, and the latter if the importance of the subject will give him leave to do it as he sees fit for a page. There is no step so likely to catch readers as the words high and low down and up. "By O," as Queen says, "they must take." In what manner was Parnell when he set "They that go down to the sea to sleep." How lucky a coincidence that there was a singer at that time who could go down to sea, and go up, we return down, for down is in other parts of the poem a going up as well as down. The whole is a combination of beauties of this kind. Haydon had before, at the conclusion of an excellent movement, to conclude as an imitation of the rocking of a cradle, (see the end of the poem. "We heart is rocking") and has his eye and direct her to sleep. If more examples of this sort be found in these great painters, it would be useless to reproduce the measures of those of the lower order. Let it suffice to observe that all express without exception, the greatest part of their's music and particularly Haydon's poems, abound in this rich and imitative expression.

This is telling with the words and exploring the intention, but the fault is much increased when a word is expressed in a metaphorical or the ornament. A most frequent instance of this is in Haydon's *Salutation to the song of Arion* my Poet thus comes story. The love of the poem is telling his mistress to come to him, and to tell her the more, in describing the beauty of the spring, he tells her that,

From water's pure, with all its taste
Of daffodils fresh and daffodils new.

But it is better, in the mean—the entirely words of nature,

* A separate notice from the pamphlet is printed in the fourth volume (first edition) of the *Illustrations*, page 41.

front, and even, under the company of the lover & shepherd, when he can feel of the feelings of the "great eye."

But conspicuous representation of the amorous is inadmissible. If such expression is improper for the general effect of the piece. Religious solemnity should not appear at the theatre, nor theatricals be in the church. In the *Model Master of Poughkeepsie*, and in the *W-much of H-much*, there is an expression of whapping attorneyship, which, if it be under direction of an attorney rather a substance of prophetic film, according to the disposition of the house. Permit me to suggest my remarks a moment, just to observe that there is a certain measure made in plays, of Providence, God, and other subjects, which are in consequence such a place of public entertainment, as the common constitution of plays are with the church. If we are disappointed in a theatrical production we are not less offended when an actor brings out all these & placed occurrences—having thus upon your notice by an exhibition of a deep sense of religion, and most solemnly promising the audience which the poet or playwright wrote.

All these and more, are facts which sometimes really move, but a consciousness will make them guilty of others, by way of comparison, which the comparison never demand of. The introduction of the *Corinthian* letters, "Kathie the Priest," is an allegory, which Hawthorne probably took from his own performance at the *harper* level, but a great judge says it is to improve the measure of the people considered in the other. As we the sheep are given entry in the *W-much*, is considered as a sort of early expression of the breaking out of sheep from a field. But out of play in the *amusement* I will not suggest any imitation, and indeed I should not say any of his criticisms.

Last I should observe upon your promise, I will not seek dangerous ground, and have you with more safety than otherwise.

Letter X

The productions of genius require some eyes to be brought to perfection. The liberal arts have their infancy, youth and maturity, and in every one the different, various taste time as a state of strength, and time verge by degrees to a decline, which at last ends in a total extinction. The English language poets and some English poets of the observation, as far as they have hitherto gone with the two books I have at present nothing to do, but shall explain what I have to say on this subject to the house.

What the point of the issue producing *Harper VIII* was I cannot myself ascertain, nor indeed in the knowledge of it otherwise. We may conclude that it was done by the same spirit that of the *amusement* exists in the work in which a new word was less enlightened. Some measure, matter, and analysis are what have reached us, representing merely in a few words of words a short art of meaning, and yet fairly breaking it out.

In *W-much*'s eight appeared under comparison, *Tales*, *Book*, *Master*, and *Portrait* who improved the barren style of their predecessors, they had more than in their last days, and made some such advances in reality. There were some pieces of instruction, some religious in the time which will read, particularly a book of poems, for the religious, which was the *Queen's*. Whether the same justice thought that her sacred Majesty should be made to shine as much as in rank as in the world to do in beauty, I know not, but this is enough that these poems are so crowded with facts, and in particular, hitherto, as to render the performance of their hopefulness—no regard as it even in the infancy of art, to mistake definitely the beauty.

I do not recollect any comparison that really improved mine for the first half of the seventeenth century, except *Chrysippe* (Lindsey, of whom a notice for the church, and two or three authors before the harmony of which is good, and the variety for the house, pleasing. In the *Isabella* Peter, of the *Queen's* family in the best times in my opinion, that was ever made. *Isabella* was also a comparison for the *Queen's*, but as an request before she be produced. I believe it was about the time that this species of verse called the *epith* was produced. The intent of my making this short recapitulation of the history style of verse is partly preparatory to what I have to say upon the subject of *epith*.

This sort of verse of *epith*, wherever invented, was brought to its perfection by *Flavel*. How much was as yet in its childhood, but the reign of *Charles II* settled every kind of vulgar diction, to be brought the people are for the birth of such poetry as "other quarters, from over those parts already, and also part comes."

The definition of a *catch* is a piece for three or more voices, one of which leads, and the others follow in the same sense. It must be so composed, that every voice can make for that purpose) in the course of one line be filled up with a word or two from another line, thus form a *catch* purpose of catch, from whence the name. Now the point of it is not judged perfect, if the result be not the constant uniformity.

Perhaps the definition may be observed to, and I may be said that there are rather perfectly harmonious. It is true that some pieces are called catches that have nothing to offend, and others that have justly proved to please, but they want what is absolutely necessary for a *catch*—the break, and some purpose.

It may also be said, that the result of the break is not always satisfactory. I answer there are catches upon other subjects, *discretion* is a *discretion* and which, though good, is not so very good as the other, and there may possibly be found one or two upon other topics, which might be found without design, but there are not sufficient to constitute a general rule, or make an attempt what I have advanced.

I will next discuss their singing parts,—and then, on comparison, must remain either in their harmony or melody, or their effect in performance.

The business of a *catch* is putting more than the common result of filling up a *chorus*, there is not convenience enough to make it considered as a piece of singing.

What every one is entitled to see in every line in the world, if you can call it a *chorus* or more parts, and sing those parts in succession, as a *chorus*, but a real voice to put on every produced, it is one of those difficult trifles which ends in nothing but of labour, and after all is worth nothing. The objective is the comparison of a catch comes in making the breaks, and bring them up properly. The mistake is, for the most part, the misapplied vulgar dress of the lines of *epith*.

Let us now attend to the manner of performance. One voice leads, a second follows, and a third, the seventh, unaccompanied with any direction to keep them in time together. The consequence is, that the voices are always making, but not equal; for the last singer will keep beyond the piece, and the others depart further from it. If the parts are divided, which is sometimes the case, all three defects are multiplied. To this let there be added the imperfect use of an unaccompanied voice, the departing from the real sense by way of humour, the power of an easy people moving in answering each other, the confusion

of speaking different words at the same time, and all this heightened by the laughing and other circumstances of the audience: it produces such a sense of savage folly, as would not disgrace the Hottentots, indeed but is not worth the credit of a company of civilized people.

As the work is a manner used as a stone to a diamond, and of which some diamonds were made, upon their dying, it languished for years and was never known except among lawyers, who were and then kept up the spirit of their forefathers. As the age grew more polished, a better style of man appeared: I wish you a new turn to sentimentalism, and was particularly beloved by Leman and Hamlet: the last excellent in mind as well as instrumental man.

There have been refinements and refined language made upon all but great men were, and at the same time are much better performers, and certainly more elegant, though perhaps less mind, compared.

Now if the more polished style is a creditable thing, should never be forsaken. I a natural death is to be traced away in his refinement, and yet, contrary to expectation in every other instance we have gone back a century and rather flourish in the reign of George III. There is a club composed of some of the first people in the kingdom, who must positively be true the spirit of composition, that cultivate it and encourage it with passion. To those which more refinement who ought to be above such common become candidates, and produce such things—

— we have not what is left.
That generation is equal.

Sometimes a piece makes its appearance that was lately forced by accident, after a retirement of one hundred and fifty years. When it is appeared, and declared too great, but for those degenerate days the entire under and over it. I never ever saw one of those things that did not lately would make them have to be written. All as you think has an ordered history, as its first retirement and growth which in those days of refinement it is almost impossible to sustain, so as to destroy a real judge of the subject.

I judge that I never heard a rich man, but I felt more ashamed than I can express. I proceed to no more details than that of the age I live in, which is very properly too refined in culture such refinement— I was ashamed to see it— for my company—and it is foreign to my present— for my country.

It has not occurred to me that you like catches, and frequently help to sing them, though yourself for the minutes I have spent in compelling me to hear some of those pleasant devices, when perhaps I may be forced to sing in my own defence.

Adieu &c

P. S. If you should have a design to retract me, take care to the last-bitch. I receive and human the superior members of its performance while I know that an noble a subscription should be provided for its pure purpose as keeping men honest later to it when it might be better fully support and encourage the best style of composition, and rather advance our taste by encouraging the superior talent of the coming age than have it back to some of our fathers, from which it has run in such great to escape.

* The subject of this letter has been much mentioned. It is considered as a total plague against singing in parts and divided different of such a company. The letter will warrant by its own construction, is the only reply I shall make to this proceeding, except stating, that it is not the work of the catch which is required, but its help. For the observations extend to three parts in parts

Letter VIII

Is there not something very beautiful in the analogy which some people have discovered between the arts? I do not deny the common position, but would keep the principle within its proper bounds.

Prose and poetry I believe are only allied to music and to each other, but never brother having the chance mixed before the senses, the instrument and geometry for brothers and grammar for a cousin, at least.

The intervals of an artist have been made to illustrate the more primitive rays of light and the old phantasy system. Every one of the several members, a last higher meanings and connections which are unknown but to those who are deep in the sciences, though we all know that there are such true masters were not constantly, never wonders of the French and were wonders of the world.

There is also supposed to have a command over the passions. That is a doctrine of great antiquity and has existed in the present times. Sometimes in Dryden's case, compare Alexander with his love rage and every other passion to which he human heart is subject.

What passion must master rage or grief? says Pope; and the same thought has been in other expressions, and is now so generally adopted by all poets and writers on this subject, that it would be a bold attempt to contradict it, were there not an immediate appeal to our experience and feelings, which must be held superior to authority of ever so long perscriptions.

There supposed then I ask in my turn, "What passion can master rage or grief?" Wharrey has himself offered, where he then with pleasure at those verses which are supposed to express great rage, joy, or grief? and this, to a degree, even to the greatest of the passions, and performance. The effect of music in this instance is just the same as of poetry. We stand—see pleased—delighted—transmuted, and when the heart can bear no more, it can tremble and weep. All these are but different degrees of pure pleasure. When a poet or musician has paid all his best effort, he has played the utmost on the power of poetry or music.

There being a general expression of great pain and pain and more when in its previous producing them, has a common mistake of its raising the passions of great joy. But there is a fact we nothing but the characteristic effect of every strong life in the heart, and produced by all the passions, even joy and rage. It is this effect, and the pleasant transition together which Thomas (as was at modern as you please) calls "the joy of grief." It is this effect, when produced by some great image which Mr. Shaw has once called the "sublime passion." And this will explain why the finest and best of a tragedy of Euripides was considered to the sufferings of his subjects.

I have chosen to illustrate these observations from poetry rather than from music, because it is more generally understood and more easily quoted, but the principle, though presented in music is equally strongest in music. Painting does not improve the eye with any one effect of sufficient force to excite this effect. I never saw tears shed by any picture looking at a picture. Does hence it may be justly inferred that the connection from painting is very strong and sometimes than those from poetry and music.

Adieu &c

I look not without, as has been suggested. Can it be supposed that the public who has published in every newspaper for two, three, and four weeks, could continue to publish principles in person their being performed, and make his own work the object of his notice?

" TELL ME HOW TO WOO THEE, LOVE,"
A Song,

COMPOSED FOR THE HARMONICON,

By T. COOKE,

MUSICAL DIRECTOR TO THE THEATRE ROYAL DRURY-LANE.

(The Words by GRAHAM OF GARTMORE.)

ALLEGRO.
dolce.

If doughty deeds my la - dy please, Right soon I'll mount my steed, - - And

p

strong his arm, and fast his seat, That bears from me the need, That bears from me the

cres.

meek. I'll wear thy golden ring in my ear, Thy picture in my heart, And

he who looks not so blue eye shall rue it to his smart Then

tell me how to woo thee, love, Tell me how to woo thee for
done.

thy dear sake, No care I'll take, Though ne'er an - o - ther show me. Then

tell me how to woo thee, Tell me how to woo thee, tell me.

tell me, tell me how to woo thee, Oh - - - tell me how to

woo thee,

II.

If gay attire delight thine eye,
 I'll dight me in array;
 I'll tend thy chamber-door all night,
 And 'squire thee all the day.
 If sweetest sounds can win thine ear,
 Those sounds I'll try to catch;
 Thy voice I'll steal to woo thyself—
 That voice that none can match.
 Then tell me, &c.

III.

But if my love thy heart can gain,
 I never broke a vow,
 No maiden lays her scath to me,
 I never loved but you,
 For you alone I ride the ring,
 For you I wear the blue;
 For you alone I strive to sing
 O tell me how to woo!
 O tell me how, &c.

he attempted a battery, there was good reason for stopping one's ears.

LETTER THE SEVENTH

Leipzig, October 24th, 1777

• • • Yesterday Wednesday the 23d we returned took place. Count Wallberg came and even brought with him some ladies of quality. I had called on two others after my arrival, but he was from home. It is only recently that he has returned, and having heard of my being here, he would not wait for me but had ordered post so I was prevented to go to him. Before speaking of the rest yet, I must say a few words of the preceding days.

Last Saturday I was at Count Lütz's and a few days before at the Countess de la Force. I repeated my own several times, and danced three or four times. On the 19th in the evening there was music which had as it was said been better than that of the Leipzig orchestra. After a symphony I performed Vivaldi's concerto in a major on the flute, and received unanimous applause. The Count is a delightful man, a master of Italian, his mother is French, and he knows very well both. To supper I played a concerto on the flute, and every one praised the purity of sound in my instrument. Then there brought a small harpsichord on which after a prelude I played a minuet with variations by Fischer. The Count was then prevented to request not playing in the finger-style. I asked him to give me a subject, and as he did not, an orchestra gave me one in a minor. After having suffered with cold, he introduced a very agreeable party in the supper hall, but in the same moment, and I resumed the dance proposed. I then repeated the story of making my studies the dinner of the finger. I immediately interrupted this and had the good fortune to succeed perfectly. The Count was transported. I answered him, "I have never before followed a subject what I have now heard, you are an excellent copy man." His lady had reason to tell me that the organ had never been played as a wedding manager. I showed motion that the previous had heard the same date before when the Count was absent.

At length they brought me a signed society regarding me to play at "St. Germain, this is too much" said I. "I declare that this party I will not perform without preparation." Yes, you do a few days before the Count who will not part with anything, no one is capable of such an effort. However, I attempted it, I did make the attempt, and I got down to the point. I heard the Count behind me say, "This is very good." They congratulated me with regard thereto, as was our duty formerly at Vienna with a minute by Beethoven. Mr. S. was very enthusiastic in his admiration of Beethoven. He now admits that I play better, and that without the disadvantage of virtuosity. [d] that what I have so much enjoyed that he has been ever produced as great an effect with his players as myself, and that I am more out of mind. This last observation is not made every day, they cannot diminish the possibility of the last being not being rather passed by the Leipzig flute. [d] on stage.

Count Wallberg and many other passionate admirers of Beethoven have said me that I possess the advantage over him inevitably. The Count traversed the chamber with great strides, as if many. I have never heard any thing like this. Then approaching me he said, "I am I relative to you, but I never heard you play as he does, and I shall consequently soon return on the subject when I arrive at Leipzig." But to speak in dry earnest.

Berlin, 1777.

To the company surrounded the concert for three places. Mr. Dreyer was in the first, Mr. in the second, and I in the third. I then played the last concerto, so a for *Le Dreyer* the concerto is a bit a higher in *r* tempo; and finally a grand concerto, in *r* tempo with a coda, which I played from memory. The concerto I produced was wonderful. Mr. Dreyer made a thousand gestures of astonishment. Mr. Dreyer shouted with laughter for he is a very merry man. Whenever he says any thing that pleases him, he cannot help laughing.

The concert produced some success without committing the exposure which hardly appears to matter there, thirty francs. I had the flute given, and I think that the greater part of the money was toward wedding making present.

We had regards to our dear father, and many thanks for the remembrance which he sent me on my birthday. Let him not be anxious. I never was out of my head—I acknowledge his power, and he is not, but at the same time live in silence his goodness and more regards his creature. He is a great musician his organ. In the fulfiling of his will, he is satisfied, he is happy, I am most unhappy, and might be very happy. I shall always make it my duty to follow punctually the commands and remarks which you may have the goodness to give me.

The day after to-morrow the 25th, we set out for Weissenhof.

LETTER THE EIGHTH

Munich, November 2d, 1777

• • • This is the second letter which I wrote from Munich. I go daily to L. and to-day we neither accompanied me. His manner is entirely changed, as is exhibited even by his conduct. He is no longer the same man. He is exceedingly well disposed towards me, but to advance yet further in his good grace, I am employed in composing a concerto for his daughter who plays on the piano-very agreeably. I have already finished the first allegro, so also he conducts and I have played them over several times, on young (Dancer) Long and Lamm, at which upon the first performance on the horn and the second on the trumpet were present. Lamm is possessed of a very fine talent, and draws a pure and true sound from his instrument. I have presented him with a minuet for the keyboard, written at L. and he is well with you at this. To-day I played the concerto at L. and obtained general approval, though it was known to be mine. I was very thought a very well written, the first in, we are here unfortunately very long of the master.

To-day I have played my own concerto at L. and at the *Maître de Chapel*. H. and J. took me to the supper-table, I hope he will. Lamm has there. He has heard that the Count that I desired to have the honors of performing before the Prince Royal, that I had already been there three years before, but that since that period I had remained in prison in my own house. "Ah!" said the Count, "it is the same." I have said for whom he took me, a subject having then addressed some words to him. I pretended not to hear them, and retired on a conversation with some persons who were present, but I remarked that the Count looked at me with a very good eye. At length he said to me, "I hear that you play very possibly on the piano." I bowed.

Let us now say a few words of the supper here. I was

IN DEFENCE OF THE TERM "SYNONYMOUS KEYS."

To the Editor of the Harmonicon.

Sir,

London, August 21st, 1830.

In reply to the friendly observations of A. W. in p. 317 of the *Harmonicon* for August, 1830. I feel desirous of submitting, that though the term "synonymous," as applied to keys, may not be everything it would be possible to wish, it has still some advantages over the term "relative," which it has been used to employ.

The word "relative" implies, that the keys have "a relation" to one another. But what relation? To describe an object by saying it has "a relation" to some other object, and to keep silence upon what relation,—is certainly no meagre description, as to give considerable claim for indulgence to any attempt to substitute another.

In proposing new terms, a little latitude must always be allowed, and it seems sufficient if a certain degree of practical impressiveness can be communicated to a term, without demanding a coincidence to the utmost extent that language will admit of. Now the point to which attention is intended to be directed by the term *synonymous*, is manifestly that the two keys to which it is applied are designated by the same number of flats or sharps. For example, the major of the key of A is very commonly called by the name of "three sharps" major, and the minor of the key of F is as commonly called by the name of "three sharps" minor. Hence, in this view, there appears a certain degree of reason why these keys may be called the "synonymous" major and minor.

But the question, like all others, must reduce itself to one of experimental consequences. "Whether is it easier" to say unto a pupil, "Here are three sharps major and three sharps minor, as we will call them synonymous major and minor," or to say "we will call them relative?" May it not be maintained, that the one runs with it to a certain extent the reason of the terms, and will therefore be understood and remembered, and that the other does not, and will therefore be forgotten?

So far as it may be permitted to an individual to draw upon his own experience, I can only say, that I remember when the term "relative keys" conveyed to me the idea of some formidable mystery, and though many were the attempts at explanation that were thrown away upon me. It was only after having hit upon the fact of their being what is here implied by *synonymous*, that I ever found in myself a capacity for remembering the nature of their "relation" for four and twenty hours. And as what has

happened to one may happen to another I would suggest that it would be desirable that teachers of music should be invited to make trial, whether two of their pupils will not understand and remember the term "synonymous," for one that does so with the term "relative."

I must conclude with expressing my obligation to every writer who will avail himself of your kindness to enter on discussions, the manifest tendency of which is, between both sides, to strike out the truth.

And I remain, Sir, &c.

THE AUTHOR OF THE "INTRODUCTIONS FOR THE
HARMONICON GUITAR."

THE NORWICH FESTIVAL

Takes place on the 21st, 22nd, 23rd, and 24th of the present month. The principal singers are Madame Matheon, Madame Stockhausen, Mrs. W. Kayvatt, Master Phillips, Mr. Graham, Mr. Vaughan, Mr. Terrill, Mr. Edward Taylor and Signor De Began.

Messrs. F. Croxet and Mori are the leaders, and Sir George Smart the conductor.

The band will consist of 30 stringed instruments,
40 wind instruments,
and 300 voices.

Total, 350

In addition to the strength and excellence of its band, the Norwich Festival has always been distinguished for the production of classical music of first-rate excellence. The selections have on this, as on former occasions, been made by Mr. Edward Taylor, and comprise the principal part of Spohr's oratorio, *The Last Judgment* (*Das letzte Ding*), which will be heard for the first time in this country, and a selection from *The Crucifixion* (*Der Tod Jesu*) of Ortmann, including the choruses "Freuet euch alle ihr Frommen," and "Christus hat uns von der Sünde befreit."

The evening concerts at this festival are to be given in the more spacious hall as the morning performances, a building capable of seating 2000 persons without a gallery, and of this advantage Mr. Taylor has availed himself in the evening selections, by employing the whole choral band in the performance of the *Mass* to Beethoven's *Pastorale*, and "The calm of the sea," by the same author; as well as several English dramatic finales, &c.

Waltz.

COMPOSED AND PRESENTED TO THE HARMONICON,

By S. SEB^N WESLEY.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and accidentals. The first system begins with a treble clef and a key signature of one sharp. The second system continues the melody. The third system includes a 'FIN.' marking at the end of the first staff. The fourth system continues the melody. The fifth system concludes the piece with a final cadence. The score is presented in a clear, legible format with standard musical notation.

cres *decres*

GVA *Da Capo.*

ANEDDOTI PIACENOLI E INTERESSANTI DI UN
SIGNORE VITE DI GIACOMO GOTTIFREDI FRASARI. *

The young Farnes has long been known among us as an excellent composer and the candidate of his life which he has been long before the public supply an ample fund of compositions, serious and humorous. He was in his forties. I wrote to him in 1855 concerning a subject for production at particular interest with the object and hope as well of affording some musical pleasure to our friends as of deriving a possible moral advantage from the labour. With respect to the latter object, I expressed my opinion more than to that that he was to be expected.

We shall proceed to find further evidence to give such evidence from their contributing. I have seen the subject of music producing interest that the work was done with some other consideration of literature of music which will not be to discuss the general subject.

Signor Farnes informs us in his opening chapter that he is a native of Ravenna in the Third and gives a description of the place of his birth. Most questions of literature have been solved on early acquaintance to the objects of the art to which they were due and I derive themselves and our understanding has been formed on such the following account of his first preparation. I began for music with piano and both of me and my brother at an early age I never failed to attend the choir of the cathedral and around each night. In great time of music. It is a remarkable place in the world. I was a student out of hand whatever might be the hour of the night, and I have frequently observed returning half asleep at the window as the subject of the night. It is a subject which is rather more to the day. I was delighted to sleep during the day but I never observed a person sleeping at night and above all the night which was regarded as a matter of fact and which was the subject of the whole. My mother, observing this very thing during her mother had the thought of being being assured of this that some could not be otherwise than of advantage to me in whatever situation in life I might find myself.

It appears that at this period (1855) a pianoforte was a rarity unknown in Ravenna; the only instruments belonging to the masters of the place were some splendid specimens of these viols and a half made by a well known artist of the name of Farnes. I have a table under his name. At the master's suggestion, I purchased one of four octaves and a half, and succeeded in obtaining it. This purchase the maintenance of was for twenty years, and it became the teacher of the whole city.

"My first teacher in the rudiments of music" says Signor Farnes, "was one Pelli a professor of music who taught nothing as a master which I have never before equalled. I did not regret his instructions long but fell into the hands of one Lodi, a pupil of a friend, who made great progress, but was altogether ignorant of the first principles of the art. However I managed to make progress and at the end of a few months could accompany tolerably well in sight. My next teacher was Minelli, under whose able instructions I made rapid progress."

The first representation of an opera occurred to the young artist was at Verona, of which his instructor was a native. Donizetti and Verdi (the father of the present work)

* Printing and interesting Anecdotes which occurred in the life of Giacomo Gottifredi Frasari, written by himself, and dedicated, by permission, to the Signor Giuseppe Fr. I vol. 1855.

having regard of that opera) were then to the flower of their age, and the great favourite of the day. But the singer who most delighted the youthful Farnes was the celebrated Nottarone, the master of all the singers of that period and whose performance of an excellent composition on his mind. He remained in that place till the age of thirteen, when he was recruited home, he had not a system, and approving of the master's choice of a profession he had not being desirous to bring him up to business.

"I have to recall to mind," says our author "what was the thought which was my main plan. My greatest anxiety was to give proof of the progress I had made on the various studies and had made in singing my university. I hoped, by my great rapid progress, to convince all my father's objections and to be free to do the master's purpose. His son has managed these affairs so well that his father has had arranged a large musical evening party to which he was invited. Several of the old expectations were turned out and above all the old master, Pelli. When the concert ended for the grand display of my voice I found as well become suddenly known. I passed out without a single note sung. Nothing could be said in my favour. I felt that I had not done well. My old master attempted to console me, his experience had led him to observe that my voice was breaking, and that it was impossible to sing without it in attempts to keep it.

It is a great blessing that for this time my good father permitted me to take leave of the place from Signor Frasari. I continued my musical studies. However, at the end of some months I was able to teach the system tolerably well and played several of the favourite pieces of the time in an agreeable style.

I had no more of whom I have a remarkably quick and young and was in the same. I shall never forget taking her with me to the first neighbouring town of mine where some distinguished musicians had got up an opera house. It was not without some scruples that she was engaged to go and when we arrived she gave us both her place to me in the first place of attention. In the evening, which was well received, and did not, for some time until we came. At last when I turned to her, I found her hands passing over her exhibition, which she had brought with her and which I advised her to give her voice to the stage as she wished to do.

"I have to recall to mind," says our author "what was the great of Mannheim who had often given us his assistance in such cases. I succeeded in obtaining a letter from my father and started up Mannheim for the concert, which was at a considerable distance. My father knew that in this respect I should be able to see the satisfaction of the father and (our mother had already been a lover in her time) but he was really one in his education in supporting me required at the same time from the charges of music, one of the extreme parts of the artist's career being, not to admit any teacher who would not rather sing or play on other instruments. Not a day therefore passed without some musical correspondence. I happened to see friends on the road and road, not forgetting the French lady. During the hours of vacation the good father Minelli (the work was the first of mine) had the goodness to allow me the use of his library and to give me some important helps towards my progress in the same. It is true that the instruction though of short duration and a half was little better than a system, but notwithstanding its poverty, I observed in respect the names of Schubert, and Mozart, and the Signor of Handel, Bach, &c. My

found the paper had also a good collection of music from which he permitted me to select and copy at pleasure. The truth is, that he had obtained possession of the greater part of this music by stratagem, and I was initiated into the important secret, and became a party in those musical thefts.

* Among the number of the request was also Father Bonifazio the Italian monk, without exception, that I was obliged. His lady was like a lion and his double chin descended in numerous tumours to his throat. He wore like a wreath and yet he would sing. His stomach served him to a strange distance from the piano-forte and yet he would play. He was rich, and expended a great deal of his money in procuring the new musical publications from Leipzig, Frankfurt, and Mannheim. He had purchased at Augsburg a grand piano-forte of four octaves and a half, a phenomenon in that neighbourhood in the Time.

- We found the priest in possession of two other possessions a key which was a power per se and when Father Bonifazio was from home he would steal into his room and take his share to copy returning it when another opportunity offered. The power would sometimes get a visit to Bonifazio in his room to order he have an opportunity of playing on his piano-forte. The three conditions he could play some of the sacred pieces he had required and Bonifazio who professed himself upon being the only owner possessor of those conditions was in perfect amaze as to having them performed and known in being his property.

- *** In this respect it is curious but should be noted daily and I felt double encouragement to proceed, from the professor I made upon different compositions and the application with which we were upon proceeded. Church music was not my favourite pursuit the masses, psalms &c. by Father Bonifazio, the other hymns and those all by the Padre Bruno with which I became acquainted excited my enthusiasm admiration. The church had also a magnificent organ which was double played by one of the religious of the order of Father Joseph. He would take a subject from either the beginning middle or end of a piece which he had just repeated and turn it into a delightful extempore fugue which he would pursue through all its varieties.

The author then proceeds to give an account of a musical society which took place in this convent the principal piece performed was entitled *L'Amor di Dio* which in its production gave occasion to a variety of amusing circumstances, but are too long for our space.

* (By our return to Florence) continued our author - I was regarded as a perfect prodigy there could not understand how it was possible to sing and play at night whereas was told before me. I was introduced to the *Academia dei Disputanti* and being witness of the progress I had made at Mannheim no different circumstances they were accustomed to see so that the little trials at such part in their musical parties. The acquisition of knowledge the argument of Don Mauro did not attempt to exceed his place to me of his instrument.

When about the age of eighteen Father had his father. He had resolved his efforts to one of his nephews, who proved overbearing and appropriated to his own use the property which the great man had accumulated for the benefit of his family. Finding himself therefore deprived of success Father applied to his worthy friend and patron the prince Lodovico expressing the wish he felt to resign his musical education to Italy. The prince promised to further his views, and for that purpose wrote to Pasteris, who was then at Vienna, engaged in the profes-

sion those of his celebrated opera, *Il Re Teodoro in Francia*. The copy of this great and blessed musician was prompt and satisfactory. He presented on his return to Naples to support Father in compensation, and having been informed of the latter's misfortune he had believed him would not have a good deal of compensation.

But this noble spirit did not leave me alone, the following year (1784), to undertake a journey to Italy, he sent Father with him to Rome, where and without premeditated design to Naples.

The very morning after we arrived I happened to present my letter of commendation to the celebrated Pasteris. He received me with the kindest and freest promise to the Neapolitan. He was preparing to take his customary morning stroll in his garden or gym which he always did before coming down to his studies. He proposed that I should accompany him. I was almost beside myself with joy. How I was quite ignorant as to the business of the artist I intended to take the risk of to give a man I could scarcely believe what I heard. I talked with confidence, and yet I composed. Crossing the *Laigo del Castello* he exclaimed in the Neapolitan dialect, *Look you here in La Castello del Reo* (under a Neapolitan that is the Castel Real of Rome) further on you see the *Teatro Reale di San Carlo* that is the King's Palace, wonder in Father further on Pasteris the island in the distance is Capri &c. and so he went on for some time, but I could not but see things and that was the circumstance that made when I was asked and to show register the subject, and emphatic manner of expressing himself, I returned with courage. Yours of 20th April 1784, and by the order of Pasteris I thought myself in the third person. Having reached Villa Reale we alighted and entered the garden during and with the following conversation took place -

- P. Well, are you good Tyroler?
- F. Against Heaven, I am an Italian.
- P. (He then asked me don't be affected. In, my dear friend, you are divided upon having company?)
- F. It depends well as permit it.
- P. Well and good, well and good, have it all to do.
- F. Believe me I am truly sensible of the trouble you (Pasteris) take in my regard, and still I ever forget you (de Leo) goodness.
- P. What the deuce do you mean?
- F. No.
- P. *Alto* (Leo) We don't use those extraordinary terms in Naples, we don't signify any body, we relate him first with the *Io* and every one with the *Tu*, we don't stand upon any niceness with the
- F. (and it goes against (Montesquieu).)
- P. Devere take it? What, you have Montesquieu by heart?
- F. With what pleasure do I acknowledge it.
- P. Suppose that in the past, and the creature of all the miseries of society of the world. You, too, when you begin to compare you, Montesquieu will be of more use to you than the poor ignorant Pasteris.
- F. Ignorant Pasteris, you just that truth applied to him when I have always represented as the first dominion of ignorance in the world.
- P. Montesquieu is wrong in it. Don't take your notion that the whole world can be upon the truth. Every man that is near to enough to observe.
- F. Suppose so wrong. I don't comprehend you.
- P. I will speak to you as before as well as I can. I mean to say that I am a more one to more.

"F. Nay, my dear Maestro, you put me out of heart. Now! You, of whom I have seen and heard so much—who have been the delight of all Europe for above a quarter of a century—and do you speak of yourself in terms like these? After so many noble efforts, so enthusiastically received after so many evidences of genius that have delighted the world?"

"F. My dear friend, you cannot suppose me altogether devoid of wit—no. If you speak to me of giving words their proper expression, of harmonic combinations, of building a shepherd's ballad, a warrior's a lover's song in those respective characters—if you speak to me of theatrical effects, and all that, I truthfully tell you that I stand on firm ground—but on point of true music, I call myself a *blanc* explore because that is an art so profound, a science so inaccessible that I look upon myself as the poorest novice—in its evolutions and movements, what is there new under the sun?"

"F. What then, am I to be one of those who dive into the secrets of music and, after all, not enjoy the satisfaction of producing anything new? My dear Maestro, you drive me to despair you will force me to turn juggler, mimic—and rhapsode."

"F. Soften aside my good friend—you are too far gone by half. Don't rush your brain about puzzles or diving into the secrets of science. Be content simply to search for truth. Study your counterparts with unintermitted attention—examine the compositions of great authors, both ancient and modern—in every variety of reading—Metaphysics, and other dramatic poets, and after you have blotted some reams of manuscript paper you will write correctly and with truth—and then will make your music speak words—truth and new."

"F. I hesitate again, and have to ask pardon for my thoughts and ridiculous objections just now."

"F. It is all well, my boy—be upon no ceremony with me."

"F. Will you allow me, my dear Maestro, to put two questions to you?"

"F. Proceed."

"F. I feel anxious to know how it happens that two composers shall set the same words, and yet their music be so different—and how one composer can write so much as you, for instance, have done, without repeating himself every moment."

"F. I comprehend you. Take two men as nearly resembling each other as possible, examine their cast of features, and you will find the most perceptible difference. Well if such a difference exists in regard to the features of the face, the same will doubtless exist in respect to the lines of the mind. Now the difference in question is precisely that of the two composers who set the same words. Let us now come to the single composer. Suppose your self possessed of a voice which is healthy and vigorous and which produces a certain quantity of force in its due measure, yet will it not be so of the same frequency and beauty. The analogy holds good in respect to the productions of mind. Now, as to repeating themselves some nations, my good friend, are too scarce—there nowhere is one can be any author or composer who does not repeat himself more or less, in fact, everything repeats itself both in art and nature."

"F. My dear Maestro, a thousand thanks for your kind explanation—I have learned more from you the last half hour than in ten years from the superficial men under whom I have studied. But, if I am not too intruding I have one more question to put, and then I will trouble you no further."

"F. Proceed, I beg of you, I am all attention."

"F. I should like to know the difference you find between the productions of an Italian and a German composer."

"F. I will tell you. Had the two professors studied according to the same system, there would be no difference at all—do you comprehend me?"

"F. Hum!"

"F. But this is it—the Italians generally begin without thinking and the Germans think before they have begun—I don't know if I explain myself properly?"

"F. Excuse me my dear Maestro, but I do not comprehend you."

"F. Well, I will be more explicit. In Italy all we make account of is melody, whether it be by nature, or by the harmonious effects which voices and the manner of singing produce upon us—we employ modulation only to reinforce the expression of the words. Now in Germany whatever is the cause whether it arises from a difference of constitution or from a consciousness of these subjects in us in regard to song yet so it is, that they make little account of melody and employ it but rarely. Hence they are obliged to have recourse to elaborate harmonies to supply the defect, and compensate for the absence of the magic beauty of the voice."

"F. But are there some who have studied so they might, or distinguished themselves?"

"F. On the contrary there are several, as well Italians as Germans."

"F. And who are they?"

"F. I will instance some. For example, there is an Italian composer who can surpass the pure melody of Handel, the ingenious and nervous charms of Handel, or the tragic effects of Gluck. But no German composer has surpassed the science of Padre Martini, the compass-point of Duraste in the grand and marvellous harmony of Padre Valsutti. But it is time for me to return home to my studies—let us go."

"F. If you will allow me, I will remain here and prolong my walk."

"F. As you please, well, then, come to me at two; you will find a good dish of mackerel and a stygian coffee *ferme*—after dinner I will set you to work."

"F. My dear Maestro, I know not how sufficiently to thank you for your kind words—may I be happy till I have an opportunity of expressing my gratitude."

"F. There, enough of that, enough of that. Adieu."

I was punctual to my engagement with Pavesello, but found him hands engaged upon his *Andrago* which was to be produced on occasion of the King's birthday—I could not venture to interrupt him, and deferred my business to some other occasion.

From Pavesello's I went to deliver a letter of recommendation to the Signora Libellina, prima donna of the Teatro del Faventano. She was a charming person, and considered as the most perfect actress as well as singer, of her time. She was a pupil of the celebrated Mancini; and though her voice was defective in flexibility and compass, yet in skill and judgment she supplied the place of those qualities which nature had denied her. In the *Parthenia* held the *Schiara per amore* and *La Medea*, she was admirable—but none was the triumph of her art, in which the taste and boundless attention of crowded audiences were her ardent ecstasies. Her house was the resort of the most distinguished artists, lawyers, and members of every nation. It was here I met that miracle of beauty Lady Hamilton. Though her voice had not been much cultivated, yet she sang several French airs with

great taste and feeling and attempted his work as closely as to give pleasure not only to the English, but also to foreigners, though possible and one cup of victory under about a single word of what was long to William Hamilton afterwards walked up of England for several talents and the first English singing in (London and other parts to America and others) the returned two persons. He was an accomplished and free musician. The part of L. Maria, Francis and Englishmen in order to become more useful to the world and production.

Super Farmer has requests for information of using the program in various ways and to identify areas with a high potential of use.

I have responded to requests to use design signs and have been very pleased to see the effect. The design signs have been in use for some time and are a great improvement. They are a great improvement to the design signs. I have responded to requests to use design signs and have been very pleased to see the effect. The design signs have been in use for some time and are a great improvement. They are a great improvement to the design signs.

[illegible][illegible]

must put the water in your English blood. The summer
day was too shortly begun to be enjoyed. I was compelled
to hurry home to complete a letter. To sleep to me
was more a task and agonizing task as to sleep together
with Parvati was quite an extraordinary thing. I had to
sleep and suffered the very agony and discomfort (which
which I mentioned in the journal). The next day with the
in the afternoon of all the new spirit, and after the third
morning. But on the morning the morning is somewhat out in
the place as to some thing that is more really to see.

[illegible]

The day started out by assigned Steve (the
 driver) production. The 2 hours on the assembly did not
 finish as I found that and had over an hour remaining
 with minutes the last change to production. This is
 indeed, delightful news. But I suppose you always
 change it this time. I know it is the day for the very old
 time. I have no intention of saying that this will
 be the history of future progress. The word "Lately"
 have and had to know the fact that because you are
 as perfect, experienced with solutions and the answers, as
 the rest of them, and they could be such as would be
 sure for a moment and life and the rest, simply to
 question your company or some form of other action?

Shortly after this I was so unfortunate as to lose the
 master of the good friend Leonard, who was for 4 years,
 a tutor in rhetoric in college under the celebrated Wren-
 ton. He agreed in the manuscript of the very manuscript
 the good reviewer published in the *Magazine*, directed
 by Haydon, and was on a sort of a pension, and a friend,
 in which friendship was not to form an opinion of them
 if I had found them interested enough with me. I re-
 corded that they were very disinterested and profound,
 the same friends of mine, but we must reserve only the
 most expressive and even thing - sufficiently. I agreed
 several of the parts, and among others the paper to a. In
 the first opinion. I showed a. in London, the other being
 just over the first opinion, pronounced a. to a completely
 new. But when he had compared the opinions together
 and satisfaction of the second part, and after to the
 last where the subject is assigned to and under the copy
 upon the public testimony in public opinion. This is the
 first significant part of mine. I am not so sure of it.

Due to the fact that it is an important factor in the
the + point up to the fact that it is a point
important. This + an important factor and one of the
the + important factors.

Well, then, it is a mystery to me, is it not? And yet I cannot say that I am responsible in person any more now.

1000 We have used a standard procedure to obtain two three-dimensional realizations of the sequence and the original. The first is when we all produce what we

* Data compared to the National Highway
Inventory, 1985.

GERMAN OPERA COMPANY IN FALL

June 1984

The Chicago company has terminated its series of performances at the Theatre Station, and we are happy to hear that their efforts have been so successful as to induce them to make some arrangements for a similar series. Besides giving a series of the popular masterpieces of the modern language which they have produced a work which was to the public from the pen of M. P. de... entitled *Sublime* a complete series in three parts. We do not remember if I mistake not, a designated that kind of composition is which the artist has, grown bound up to the dominion of the composition, something of which we find, provided they produce others. It will not be denied, that the public, meeting themselves has very little about the particular theory upon which a work is constructed, provided it is simple and correct. The ground upon which there is in the composition a way which is necessary that a work is complete is certainly to declare that the work is not deferred to the spirit, and that he has produced something of more payment and not. It is to be desired whether some authorities should attempt to supply an dangerous a work of that kind to other values, however good the opinion they might entertain of their own performance. It appears the author of the *Sublime* of *Sublime* which has no claim whatever to the gift of originality, would have been too wise to dignify with the true language, one of the latest compositions that ever issued from human brain. Now, however good the nature of a composition it is difficult for him to suggest ultimately upon the subject of its power, and the absence of difference of interest. It is known that the *Journal* he has on the subject of at least the last had respect to compositions of compositions the most absurd and ridiculous, but the nature of these works is, to meet however a separate effort from the public, and it has been fairly enough suggested that the public is not a poster for a *Journal*. It is to be regretted that M. P. de... had not been a better work to supply his labor upon. But at the same time it is highly commendable that he has been bound up in the spirit of the composition by the work of his own spirit. A brilliant execution, full of the experimental efforts, some characters of strong and original coloring as yet in the first part a number of excellent efforts in the third, and a warmth and ability in the reserved parts are sufficient to make the work commendable.

"Among the other plays performed by this company were *Shakespeare's Julius*, and *Don Quixote*, the latter of which evoked of itself profound and great emotion. How are we to account for it? Is it that these companies are so high, educated in Germany? We would answer that there the crowd also exists, and a kind of traditional respect from a literary audience, which

of music is not felt elsewhere. Among the performers who participate distinguished themselves, were the tenor Hengsager and Madame Petrache. Not least they made the needed religious of belonging to an excellent school of song, and of possessing a clean and effective style of action.

* In one of the writings of the Académie des Sciences, of
last month Dr Lewis Professor of Physiology was bound
regularly to a report which M. Laveray had made respecting
the theory of M. Broussin as related to the functions of the
tongue and of the pharynx or the pronunciation of words. Dr
Laveray has addressed to the Académie a printed memoir,
the the Mathematics of the Human Voice to which his
developments represent reports to those of M. Broussin.
M. Laveray acknowledged that the facts stated by Dr
Laveray were in effect the same as those that had been ob-
served by M. Broussin but of which he has the merit of
having done them in more beautiful and more interesting
language. It seems to me to be observed that the work of
M. Lewis had been printed some time ago and it is, per-
haps a fault on my part that I had not known it, but
of all things I was bound to make mention to the com-
mission. Being I had done in the question of this moment.
The work was referred to the commission in the commission,
which made the report to the Académie in the name of M. Broussin.

When presenting to you an opinion upon the relative merit of the two systems I shall mention two objects of such value as were most interesting and best calculated to throw a light upon the mechanism of the eye to wit. The center is true, and marks the situation of the macula, no less than the fovea centralis.

[illegible]

MARSEILLOIS' HYMN.

To the Editor of the HARMONICOM.

Sir,

London, August 14, 1830.

HAVING in my possession a copy of the *Chanson des Marseillois* (for such is the correct title) which I know to be an exact transcript from the original, I beg leave to offer it for publication in the *Harmonicon*. The grandeur and beauty of the air will surely be an excuse for its insertion, should there be on the present day any one who may deem an apology for its appearance necessary. But I am persuaded that the moderation exhibited by the people of France in the moment of their late triumph, will, by all reasonable persons, be considered as an irrefragable proof that a nobler and purer spirit than that which governed the revolutionists of 1789 animated the Parisians in 1830, and that there can be no danger in reviving one of the

Air Patriotique, which, whatever effect it may have had forty years ago, can have no mischievous tendency now, particularly in this country, where the good sense of the people is a sufficient guarantee against violence similar to those perpetrated in France during the first revolution, and where a new reign promises every amelioration that can rationally be desired.

I am, Sir,

Your obedient servant,

MUSICUS.

[We insert, without hesitation, the fine French air, without altering a single note or word, and do not apprehend that any reader of the *Harmonicon*, who has at all noticed the tendency of our opinions, will suspect us of attempting to revive here the spirit which actuated a French mob in the last century. The wish to spill blood is now confined to a very small class of persons, the love of justice and of order is all-prevailing.—Editor.]

Chanson des Marseillois.

MARSTON.

Al-lons, en-fans de la pa-tri-e, Le jour de gloire est ar-ri-
vé, Contre nous de la ty-ran-ni-e L'éten-dart san-glant est le-
vé, L'éten-dart san-glant est le-vé. En-ten-dex vous dans les cam-

pa-gues Mu - - - gir ces fi-ro - ces sol - data? Ils vien - nent jusques dans vos

bras, Egor - ger vos fils, vos com - pa - - gnes. Aux ar - - - - - mes, ci-to-

yens, For-mes - - - - vos batail-lons; Mar - chons! mar-chons!

Chœur.
qu'un sang im - pur A breu - - - - ve nos ail-lons. Mar-chons! Mar-

chons! qu'un sang im - pur A - breu - - - - ve nos ail - lons.

great must necessarily have provided that of all others of
 the largest kind, as being the worst weight and most dis-
 tinguished with the language of which we have just spoken.
 It was of a square form, and consisted with a single string
 only but upon some such an instrument consisted of a single
 tongue of paper stretched perpendicular to the bar behind
 the string upon which it was suspended to act. The greatest
 inconvenience in the manner use of the last kind was
 that of the tongue of paper being confined to the bar for
 the whole length, two feet extended upon the string as
 long as the finger was upon it, he he had control the
 player took off his finger the string the string had been
 struck, the finger interrupted the vibrations of the string.
 Another defect in the same instrument would without
 dispute be that of striking the string for a moment from
 the fret and by the consequent disengagement of raising
 the instrument. For notwithstanding these defects the
 instrument without any doubt is superior in point
 of the simplicity of its construction, it is very portable
 and the convenience of its form but it had one great in-
 convenience which it was necessary that must be
 discovered or foreseen at players to go in upon the
 instrument under the wire. In the first concert program,
 Blücher played upon a zither, which formed part of
 his baggage.

It is an intricate combination of the spirit the formal structure compared to the most natural order in which nature is very palpable analogy between the multiplicity of elements and matter is perceived and the nature of the structure itself. Common sense would not being capable of expressing in this perception. It has formal tendency to suggest there just to suggest and then it is resolved, and a different source things that which is a part of Dross of human life (human history). Edward Bellamy I quote Brown and Parnassus on this. The great art of playing the trumpet (human) is doing up the lungs as perfectly as possible and at exactly right time and the have rather than the pressing on them. The same principle has been mentioned by Parnassus that Organ. Victor and Parnassus in the year of the beginning of the history reported and it is impossible to have a full story of the education that he undergoes with that of the measures.

Among these was of the most serious and the greatest extent - the Japanese paper was a printed form for flight logs. He was preparing for a landing in France and lived on the verge of landing. Maguire asked him why it is the pilots have not been granted the American Propaganda Day activities so that he presented every day are necessary of soldiers. - he says, we had not yet reported to General A. H. Hagen, General Major John de Winter, President of the House and Government House. The report of the propaganda was such that after his flight a test to his flight was made in the method of France with an airplane in which his family were employed in very different ways.

Anders (Robert) was one of the most celebrated young poets of the nineteenth century and devoted to the support of war. He lived in France and was named organizer for the North. For his work on French wars at the time current conditions (known at the period by the name of democracy) to a subject with rapid and brilliant responses (1840).

Among the most able performers in the repertoire of the different countries we may name Ignace Paderewski, Claudio Monteverdi, Augustin de Foix and the symphony of Vienna Philharmonic Orchestra, and Giuseppe Verdi. These works, like those of the symphony, served

plans extend to research on the history of paintings of religious scenes, in particular to French or Italian works, and to a lesser study of less important. Some collections of these manuscripts have resulted in and confirm the discrepancies which appear in the history of these churches and, by the nature of the collection, in general.

[illegible]

The 1960s trend does not appear to have been interrupted until February 1968 when the Secretary of Energy, Douglas M. Costle, in early 1968, published an energy conservation plan for the Department of Energy.

There are definite advantages in the maintenance of the other
valves being discovered a pipe was found - working the
in spite that small piece of well failed to - some springs
observed in the upper part - found that piece of metal
found pipe. These wells were ~~the~~ and perpendicularity
after the fact and when the spring had made its escape,
after the spring had been struck the well hole in earth &
escape as in by pipe to reproduce more the same as well.
A very big well appeared in earth with at the well had the
effect of a damper in stopping the progress.

There was a certain bias against the non-orthodox, which differed in, at least, the way that the regionalists thought of what was orthodox: like that of most governments, the others saw the spread of what had the form of a lamp and in a narrower pattern. These movements were much in vogue in the latter part of the nineteenth century, but were more concerned with a respect to values of moral and spiritual life than to the aspects of

In the apartment and regions there was but one spring for much time now were added to the harpichord, the form of which was exactly the same as that of our great horizontal pipe-organ. The construction of the new remained the same as in the apartment. Eighteen Hainc flutes of half-length and no disposition, which in this case were. As the organists a more but getting the business, the most famous entirely in the construction of harpichords, and found a reputation in that was what has happened to an other. He got a new construction a more perfect and improved sound by joining to the two strings of various other strings of shorter and short strings, added to the upper strings of the organ, and each being by adjusted as pleasure either together with those of equal length. He examined his harpichord parts with great strength and care, and short time. In addition of the organ he added a second low tuned to the harpichord, the object of which was to give them strings with longer or more intricate a single one or program. In this, he obtained the company of the harpichord to four complete articles (flutes, etc.) by adding four more articles to the body and which seemed before.

► The big question: Is any one of them right?

Song, "DISDAIN!"

COMPOSED FOR, AND PRESENTED TO THE HARMONICON,

By G. H., Esq. (OF EDINBURGH.)

The Words a translation of a Hungarian popular Song, from BOWRING'S "Poetry of the Magyars."

ANDANTE
ESPRESSIVO.

crescendo Thy

ve - ry smiles my heart o'er shade, They speak but of thy cold dis - dain, Could

I up-root thee thence, fair maid My heart might rest in peace a - gain. Thy

gen - tle spi - rit can - not know What hours of woe I pass for her, Thou

p

couldst not try af - fecti - on so, Nor tri - fle with a wretch like me,

mf *cres.* *p* *p*

f *pp*

2

How oft, in evening's twilight hour,
I've pass'd for thee thy dwelling round,
And struggling 'gainst Love's mighty power
With heavier, heavier chains was bound!

3

List, O my treasure, list! for all
Are thine of thought's best offerings;—
List to thy slave's, thy suppliant's call—
Break his dark chains, and lend thy wings.

Review of Music.

HOWER, THE TELL OF THE TELL, A GRAND HISTORICAL OPERA IN THREE ACTS, performed at the Theatre Royal, Drury Lane, started entirely from the Opera of Louis XVIII. Tell, composed by Rossini, arranged and adapted for the English stage by HENRY B. SPENCER. The Poetry by J. B. FARRER. (Oxford and D. A. Smith, Pall-mall.)

THE author has not only altered the name of Rossini's opera, but has advanced the period, the characters, and changing the scene to that required in a playhouse to that volume —

"The story of *William Tell* having been so often played upon the English stage and lately by one of our best living dramatists, Mr. Sheridan Knowles, as a hero or heroine in the stage itself, and the order of the opera to secure in the transposition of Rossini's celebrated composition to a subject which was new to the stage, should in the same way have suffered equally in spite of the French drama, and be as happy as the parallel drama of the original scene. With this view he selected the history of the Swiss patriot Andrew Hubs between which and *William Tell* the Water-bearer is not the only quality which has furnished a comparison, and which makes the country man himself the more agreeable of Switzerland — the history of its country and the history of its people commencing almost in details. His choice is a thing to which we are altogether unaccustomed by the fact of his having placed upon the platform that materialized the history of that noble peasant and improved several of the better fields contained in his history."

The present opera is a grand opportunity to say in the first company by Hower in French words for the first time Hower de Hower, the noble French story being a new adaptation. In writing *William Tell* he has quite changed his style, and it is to be presumed, in order to improve his work the hardest which is distinctly under the name of the country where the scene is laid, and probably also with the thought of proving that his genius is not only unimpaired but more and more improving enough to strike into a fresh path, and to pursue the new road to

success with the vigour that he showed in his last undertakings.

We cannot attribute to such respect as played in the success of this his latest effort, being among them this, judging from the two or three immediately preceding scores of Rossini thought his invention varying on a scale of human estimation, and that for the rest of his life he would be making more than repeat himself. In the, however, we are happily disposed to give credit to his singularly unimpaired command of French resources, with a power of requiring them in a manner foreign to him in every way, and then as a man of at least moderate to best, he will reach much higher than he has hitherto done in the hands of all who are aware of the difficulties which he must have encountered in referring to great a change in composition requiring before us long hand.

We have then thus also remarked, that Hower has, for some time past, evidently been working towards the German school. *William Tell* develops this propensity more, very than any of his former scores. That he is not otherwise enough to prove to the degree of excellence in circumstances which a few of the great German masters have achieved is not to be disputed, but that he has in his present work produced very striking efforts by means of the resources, as well as by the dramatic and musical manner in which he has brought and put together his scattered powers, is equally undeniable. He devoted, we are told, more time to this score, bestowed more study on it than on any two of his former works, and, judging from the result, we are much inclined to give credit to the statement. Yet let it be understood, that we think its comparative merits are in the same proportion, but that it does not double the labour.

We have now to consider *William Tell* in detail.

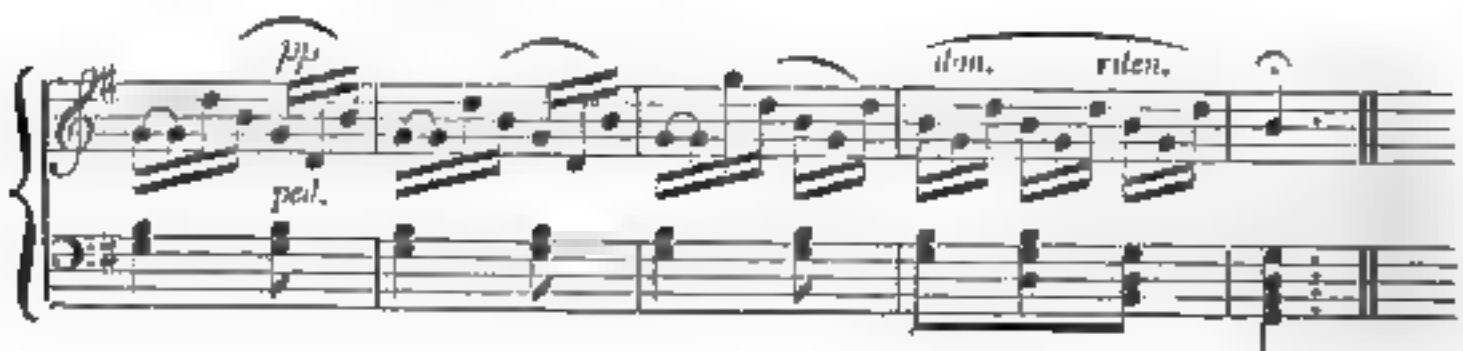
The overture commences with a grander melody in 3 time, for five violins, the effect of which is not less pleasing than novel. A brilliant allegro follows, and is succeeded by the original movement, in which the *Coro* begins and then takes the melody — an imitation of a *Grand* de France.

Andante,

FROM THE OVERTURE TO "ROGER," (OR *GUILLAUME TELL*).

Corretto Bando.

Musical score for "Cortina" by Franz Liszt, Op. 15, No. 1. The score is in G major, 3/8 time, and marked "Andante" with a tempo of 76. It features a piano introduction with a "dol." (dolce) marking and a "semplice" (simple) character. The main piece begins with a "mf" (mezzo-forte) marking and includes various dynamics such as "p" (piano), "mf", "f" (forte), and "cres." (crescendo). The score is written for piano and includes a variety of musical notations, including triplets, trills, and slurs.



The remainder of the overture is quite *à la militaire*; it calls every instrument into action, and the din of these, towards the conclusion, never fails to excite the most lively emotions in the majority of the audience. At the *Académie Royale*, where the band is nearly double that at Drury-lane Theatre, the company are so wrought on by the climax, that they involuntarily start up, and add to the musical clamour by the most unmusical tokens of approbation.

Opening Chorus, "*Fair as a Bride*." This is an *andante-grave* in G; a gentle, lovely composition in five vocal parts. A few lines of it will convey a tolerably correct idea of the whole.



How entirely unlike Rossini's former style! and how much resembling the modulation of two centuries ago! But, alas! we cannot give this specimen without at the same time exposing the false accentuation of the poetry, and the unsuccessful manner in which the English words are set to the music.

Quartet, "*The stream is softly flowing*." An *andante* in C, six-eight time. This is a remarkably well-managed musical dialogue; the accompaniments very characteristic and clever.

Quoilet and Chorus, "*From the hills to the valley*." A simple composition, and when all the voices join, a grand simplicity pervades this that exactly suits the stage. Towards the end, a point, which seems to promise a fugue, takes the scientific hearer by surprise. A fugue from Rossini!—But it is only a false alarm.

Ballad, "*Beautiful war*." A short, delicious melody; very easy, and adapted to a low soprano. The subject is afterwards repeated in a different key, arranged instrumentally, and will be found in page 385. This will become one of the most popular pieces in the opera.

Duet, "*Call her my bride*." In our opinion, the present is the finest piece in the opera. The dramatic interest, the expression, or, in other words, the adaptation of the music to the sentiment, the boldness and novelty of the modulations, and the ingenuity of the accompaniments, all unite to render this an almost perfect vocal composition. It opens in the following dignified manner:—



and immediately afterwards occur the annexed most expressive two bars:—

Hofer.

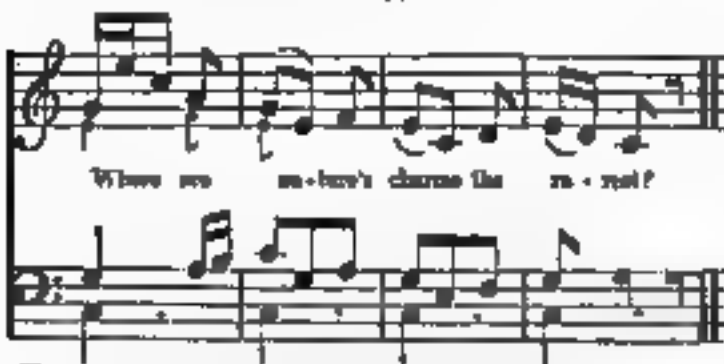


These two subjects run through the duet. But were we to extract one half of its beauties, the whole space allotted to our review would be absorbed.*

Duet, "*When doth beauty shine the fairest?*" in a minor, three-eight time: a charming composition, very simple in its construction, but full of true taste and feeling. It commences thus:—



The subsequent transition into *c* is one of those thoughts that are as rare as happy:—



* This duet was attempted at the rehearsal of a Philharmonic Concert, but owing to the mismanagement which now always prevails there in the vocal department, it could not be got through, and was put aside.

But again we ask, who would recognise the "*Serenade of Pizarro*" in such notes?

Chorus, with solos, "*Glory to our father-land.*" To this is an energetic symphony in *c* minor, the chorus beginning in the simplest counterpoint, but grand and imposing; then changes into a gay and very pleasing movement to a Tyrol air, in the major key, six-eight time.

Finale to the first act, "*Souls of the brave!*" There are some superb effects in this, but of the dramatico-musical kind; that is, they arise as much out of the scene as from the composition.

Air, "*Sweetly on the wings of morning.*" We here have the air *A la Suiss*, the *andante*, which forms part of the overture, and has already been presented to the reader. The two stanzas are separated by a short recitative, the second being set to the same notes, but sung *allegro vivace*. Every bar of it is quite national, and the air is exceedingly popular, both in Paris and London.

Trio, "*When our Tyrol on her children is calling.*" The composer has taken infinite pains with this, which are not thrown away on the real connoisseur, but the public generally do not appreciate it as it deserves—it is beyond them, they cannot grasp it. Indeed, the best judges require to hear it more than once, or even twice, before they fully enter into its merits. The fine, free melody with which it opens is, however, an exception, this strikes every body at once. The trio is in many movements, and the whole is long, but there is so much variety in it, that, when well performed and understood, it is not found tedious, though certainly curtailment improves its effect. A remarkable instance of an extreme chord occurs in this, which, though at first not easily reconcilable to the ear, is not an unfit accompaniment to a cry of distress:—



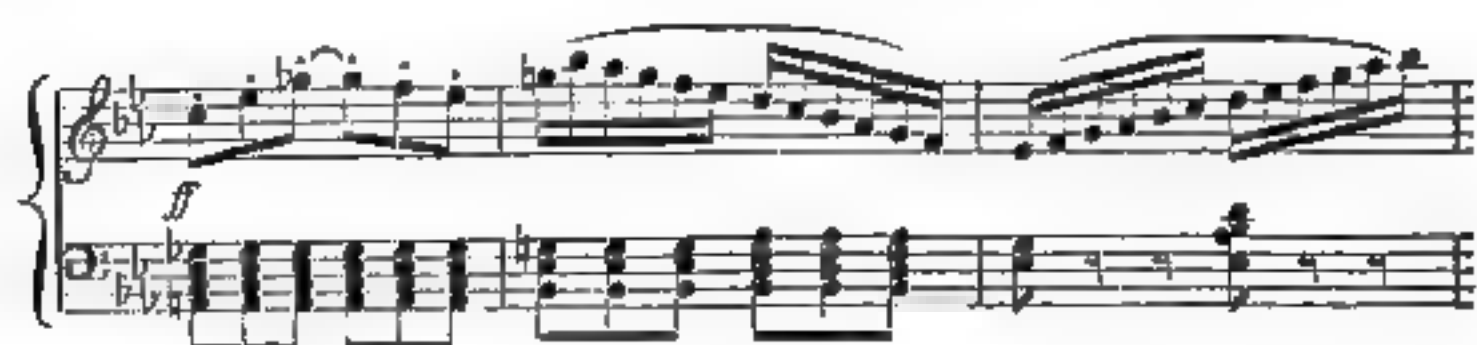
Chorus and quintet, "*O'er crag and stream.*" The ritornel to this, for four horns, is previously heard in the first act as a ballad, and now repeated with additional effect. It is one of the most pleasing things in the opera, and universally admired.

Introduction
TO THE CHORUS "O'ER CRAG AND STREAM,"
IN THE OPERA OF HOFER, OR (*GUILLAUME TELL*.)

4 Corni.

ALLEGRO
VIVACE.

The musical score is written for four cornets. The first staff shows the melody, and the subsequent staves show the harmonic accompaniment. The tempo is marked 'ALLEGRO VIVACE' and the dynamic is 'ff' (fortissimo). The key signature is G major (one sharp). The time signature is 2/4. The score consists of five systems of staves. The first system includes the tempo marking 'ALLEGRO VIVACE' and a dynamic marking 'ff'. The music is characterized by rapid sixteenth-note passages and strong rhythmic patterns. The first system ends with a double bar line. The second system continues the melody and accompaniment. The third system features a change in the bass line. The fourth system shows a continuation of the rapid sixteenth-note passages. The fifth system concludes the introduction with a final cadence.



After the first verse of the chorus, the quintet, "Over the lake," a piece of simple vocal harmony, is sung behind the scenes, a situation in which music of this kind rarely falls of success.

Romance, "*Fast from the Lake*." A short, unpretending air, meant as a relief, and answering the purpose sufficiently well. This is so very English, that, if we did not know the contrary, we should conclude that it was generated within the bills of mortality.

Scene, "*Eternal Alps*," a bravura for a bass voice, for *Hofer*, and as good as are most airs of this description, with some few original and striking passages, but a great deal too much spun out. A short larghetto—by Bishop, and the only interpolation in the opera—acts as a relief to the boisterous parts of the air, but, at the same time, adds to its already unmerciful length.

Finale to the Second Act, "*The tramp of many feet advancing*." There are many proofs of superior genius in this, and not a single indication of a common or a worn-out mind. Parts of it are exceedingly solemn, and some grand,

nevertheless, it proved inefficient in Paris, and equally so here. We account for this, first, by its situation, the audience having listened to two long acts, in which but little respite from the clangor of the orchestra and the sounds of many voices is afforded, and, secondly, there is no distinct melody to catch the ear, and not much harmony of an engaging description to soothe the mind.

Quartet, "*Hush thy vain complaining*." This opens very pleasantly with something like a canon in the unison for two voices, then goes on with a mixture of solo, trio, and chorus, dialogued, for the effect whereof much will depend on stage action.

Duet, "*At close of day*." The far greater part of this is an air, and one that will, if we do not very much miscalculate, soon find a place on half the piano-forte desks in Great Britain and Ireland. The whole is intelligible to all, and the few bars beginning at the tenth and going on to the *al tempo*, ought to gratify the most fastidious. It is a mixture of two styles—beginning *alla Polacca*, and ending *à la Suisse*. We extract the first two pages of it.

PART OF A

Duet

FROM "*HOFER*," (OR *GUILLAUME TELL*.)

ALLEGRETTO
MODERATO.

At close of day, When evening's

after ... Its gentle ray Shall shine away

far - - - - - Be neath the sun-set tree, Bold

pp

hun - ter, come dance with me, 'Til high in heav'n shall be The

dolce

dim.

sola voce.

birds & bees in car - - - - -

pp

rall. *a tempo.*

At close of

rall. *a tempo.*

day, When even-ing's star - - - - - Its gen-tle

ray Shall shine a - far, Its gen-tle ray a - far

Pas de trois, and *Tyrolean Chorus*. The dance is lively, though not very new, and the chorus is made up of the preceding air, sung in unison by the female characters, accompanied only by four tenors and as many basses. The effect of this is perfectly novel and very agreeable.

A *Pas Seul* and a *Dance of Bavarian Soldiers* follow the first, rather slow and expressive, will make a good piano-forte or harp piece, and the second, in a bolder style, is equally well adapted for the former instrument.

Martial Air, "Strike for Tyrol and Liberty." A bold melody, with, of course, an accompaniment for all the brass in the orchestra. This is highly characteristic, and will soon be heard in every quarter.

Chorus, "Hail to the house of Hapsburg." We now have arrived at the *final finale*, which is quite an ordinary sort of composition—a mere noise, such as most operas end with, and certainly good enough for the purpose.

Had this work been placed before us without any intimation of the composer's name, we certainly should not have fixed upon Rossini as its author. The style is so unlike his, that had the opera been derived from any other source, we should have thought the writer entitled to the praise—not commonly merited now-a-days—of having avoided all imitation of the great Italian master.

This fact leads us to hope that the justly-renowned composer is but commencing a second career, one that will run for many years to come, and eclipse the fame acquired by his former course. He has had abundant opportunities, during his residence in Paris and London, of hearing really good music, music to which the epithet *classical* is applied, and this evidently has been gradually influencing his style.

He has been drinking at the Tederan spring, the true Hippocrene of musicians; and also tasted of other fountains, which is visible in many allusions to be found in his later works, *Guillaume Tell* in particular, where a few touches of ancient simplicity—or, as some term it, quaintness—of modulation give, in spite of their age, or perhaps as a consequence thereof, a freshness to a style which, though new within the last few years, was beginning to fade, and becoming prematurely superseded, from excessive use.

To bring out such a volume as the present in England, where songs and quadrilles reign triumphantly, was a spirited, because a hazardous undertaking. We are told that the right of printing this opera in Great Britain, together with the sums paid to the many arrangers of it in various forms, have cost the publishers upwards of twelve hundred pounds! Sincerely do we hope that the enterprise may meet with the success it so justly deserves.

PIANO-FORTE.

1. THE TYROLESE AIR, with VARIATIONS, sung by Madame Malibran Garcia, arranged by J. N. HUMMEL, *Maitre de Chapelle to the Grand Duke of Sam Weimar*. Op. 118. (Cramer, Addison, and Beale, 201, Regent-street.)
2. MILITARY RONDO, founded on AUBER's celebrated Duet, "Come, soldier, come!" composed by F. MÜSCHLER. (Chappell, 50, New Bond-street.)

THE first of these is the air, &c. noticed in our last, composed by Hummel for his concert, there sung, and now put into an instrumental shape, which, it must be granted,

to the form best suited to variations of no very broad nature. Where new persons would rarely attempt to copy them, they will without difficulty play them, for though there present a multitude of changes to the ear, they offer no impediment to the instrumentalist of ordinary ability who will find in them a publication that will please all tastes.

One of the most original subjects which the present age has produced is that in *La Filaria* chosen by M. Massé for the subject of his *Military Bands*. It is melodious, impetuous, and rhythmic in its effect. It has every quality that a martial air should possess, and is well arranged for the piano-forte in such a manner as to be the standard work of the piece and its limited extent would admit.

Both these publications are calculated for a very numerous class of performers, for those who like to see a great name on their desk without being condemned to that laborious practice which the compositions of great men continually imply.

1. *Divertimento, extracted from the Fourth Quartet by Mozart, arranged by WILLIAM CROFT, Hon. Prof. of Music in the University of Oxford, &c.* (Wells, 156 Regent-street.)
2. *The Air "Ombra Adornata," introduced in a Domestic Suite, by J. F. BIANCONI.* (Same publisher.)

Mr. Croft has taken the introductory Larghetto, the Minuet, Trio, and Fugue from the Quartet in D, and shows the whole in the form of a *Divertimento*. That he has done this skilfully it is needless to say; his adaptations show a master's hand. It ever he ever, it is giving more notes than the generality of players can grapple with. Such, however, is not the case in the present instance—a fact he has put down exactly what he found in the score neither more nor less except where the extreme brevity of the parts rendered some alteration unavoidable. The quartet is not much known, not having any very characteristic features, but in fact of our kind there is no easy quartet about it that will invariably please. It is worthy of remark that in all these arrangements, the brief introduction excepted, no note shorter than a quarter is used. Few persons who have not reflected on the subject are aware how much difficulty is met in execution depends on the mode of notation. The modern practice—where notes rather than thoughtfulness or other propriety—of writing demisemiquavers, and even demisemiquavers, and then lengthening their duration by means of some word indicative of duration, might at once be discontinued by all students of common sense who wish to promote their art, for a greater standing block does not stand in its way. If this and other equally unaltered impediments are not removed, and speedily too the number of professors will leave them with plenty of time on their hands, and very little to count with their scholars.

We had written the preceding before looking at No. 2, but must confess that what we have just remarked on the subject of notation partly applies to the *divertimento* No. 2 where the very characters to which notes must correspond, we expect, are plentifully used and quite unremissibly. Having said thus much, we will endeavour to approve Mr. Bianconi, by stating that the present would be the last work of his that ever came under our eyes,

were it not that he has nobly fixed upon an almost most lovely one—the very character and amount of which necessarily forbid a being treated with lenity as a trifling subject. Fingering as the compass of (Italian) notes admits, however he was more pedantic in its execution. Mr. B. has converted this into elegant moderate, and somewhat running allegretto. In other passages of vivacity, which the best reference to the score detaches of us, but touches nothing but the richness of a mind detached from the world and prepared to pass for a while in a few moments. Putting between the words and the execution between them and the score, entirely out of the question—considering this as a more pianoforte piece it has great merit, and is really superior to most things that have lately come under our notice.

1. *March, composed by JOHN TOWNSON, Esq. (Chappell.)*
2. *Introduction and Polonaise Harmon, composed by R. WAGNER, Op. 1.* (Townson, Colford, and Colford.)

No. 1 is an elaborate, masterly composition, though written almost in the ultra German manner but possessing the redeeming virtues of comprehensible notation, simplicity, and richness of design. We have met with much severe studied harmony before, but we regret that "every note hurried hand" the whole compass of the instrument, mixed, however with passages of great sweetness, and forming combinations that threaten more extreme key but relax with a good grace into an ordinary one. This is a work published we should esteem, rather to show the author's knowledge of the art, and to please a few who are fond of what is otherwise than with any hope of an extensive circulation. Indeed, the difficulty in executing it will limit it to a small number of performers.

No. 2 is also apparently written with the same view to the foregoing. It has not so much study and valuable quality as the notation is confined to the convenience of the performer. It consists of an Introduction of three pages, and a Polonaise of eight, both running a waltz, and magnanimous and an elegant note though some of the passages good as they are themselves, carry a little too far from the subject—our common has been to the same design, and makes against the object of the movement. This, however, is an instance very common in young composers, and must and surely corrected by a composer possessing the talent which the first work of Mr. Wagner so clearly exhibits.

1. *La Lige d'Apollon, a collection of Marches and Polonaises. Nos. 23 to 30.* (Ward and Goddard, Princes-street.)
2. *La Salle d'Apollon a collection of Waltzes, Op. Nos. 31 to 34.* (Same publishers.)

The above numbers of *La Lige d'Apollon* contain some Polonaises by Aleksander, some Waltzes, and some Marches, with a March March by the latter, in all of which there is a good deal of originality, but none of it rather laboriously brought forth.

La Salle d'Apollon gives several new Gallies, by Ombra (Zich), and Harvitz, with Waltzes by Weber, Auber, Gellbach, &c.

There are now and concerning both publications concern to maintain their credit by the industry and judgment

shown in the choice of the pieces, which are calculated for all tastes. Some are trifling, it is true, but many pur-
chases—a majority we fear—like only trifles, while there
are here plenty of superior compositions to satisfy the
admirers of more studied music.

The Favourite Aires in Bellini's Opera, IL PIRATA,
arranged, with a Flute accompaniment, by T. LAYTON.
Books 2 and 3. (Chappell).

Il Pirata failed at the King's Theatre, owing to the very
imperfect manner in which it was brought out, particularly
the choral part wherein its chief strength lay, and for want
of a better prima donna. This arrangement of it is alone
sufficient to prove that it is not devoid of qualities which
had any justice been done them, would have secured to it a
better fate. A chorus, in c, (Book 2, page 12) as well as
a march and another chorus, which have appeared in our
work, show a considerable share of invention. These, as
well as others, make very agreeable piano-forte pieces,
especially with the flute accompaniment, which any one
may undertake. Indeed the whole are may for both
performers.

1. THREE WALTZES, as danced by Madlle. Tagliani, com-
posed by LOUIS SCHUBERT. (Clementi and Co.)
2. The Brazilian, a new set of QUADRILLES, composed by
J. W. FARRER. (Clementi and Co.)

No. 1 possess two of the qualities of a good jockey—
are short and light. They have also put a Tactless (not,
however, the mare so called) in motion, and moreover
are very pretty, though a jockey has no absolute need of
this advantage, we allow. The author is the pianist who
performed in London a few years ago.

The quadrilles are more the fruit of labour joined to
genius, they are the work of a good musician, though a
very young one, and an amateur, and have considerable
claims to notice. The composer has dedicated them to
Herr Herr, Esquire. Is he not aware that, as applied to
a foreigner (more especially one who does not reside here,
such an addition is as absurd as if he were to give an Eng-
lishman the title of Don? Let us illustrate this by an ex-
ample—how would Don Lusion look and sound, were some
Spanish admirer, anxious to do the great comedian honour,
thus to address him? By the by with so great a pre-
dilection for the Italian language, as he manifests, why did
he not make a *Signor* of Herr Herr?

DUETS, PIANO-FORTE.

1. The celebrated "Gloria," by PERGOLESI, arranged for
two performers, with Flute Accompaniment (ad libitum)
by Muzio CLEMENTI. (Wich.)
2. Ais à La Tyrolienne, with Variations, sung by Ma-
dame Malibran Garcia, arranged for two performers by
J. N. HUMMEL. Op. 110. (Cramer and Co.)

Who does not know the lovely chorus in Pergolesi's ad-
mirable mass in d, the "Gloria in Excelsis?" And who is
not acquainted with Mr. Clementi's superiority in every-
thing connected with music—in adapting, as well as com-
posing, for the piano-forte? If any such there be, they may

now in a very agreeable manner convince themselves of
both facts.

No. 2 is the air mentioned before, put in another fresh
shape. It makes an excellent duet, particularly for per-
formers of whom one is far more advanced in regard to
execution than the other. The first part requires an active
finger, the second may be played by any person who can
keep strict time.

1. The favourite Aires in Auber's Opera, *The National*
Guard, (or *La Fiancée*), arranged by WILLIAM WATTS.
Book 2. (Chappell.)
2. INTRODUCTION and FUGUE from MOZART's *Litany* in
Bb, arranged by JOHN BLACKBURN. (Chappell.)
3. POPULAR MELODIES, arranged by S. GOSSE. Six num-
bers. (Wheatstone, Condent-street.)

The air "Come, soldier, come" (or "Entrader vous") as
arranged by Mr. Watts, is alone a sufficient inducement to
purchase this second book. Its effect is admirable! Be-
sides which it contains the opening chorus and duets in
the second act, "Brave mountaineer," (or, "Mominguet
ou herger") and "Where is joy to be found?" (or "Où
trouver le bonheur?")

No. 2 is a splendid fugue, and by the aid of four hands
every note in the score is rendered. This is exceedingly
well adapted, chiefly for the organ, though much effect may
be given to it on the grand piano-forte—but on the former
instrument it appears in all its majesty.

No. 3 are very humble but useful duettini, calculated
for quite young players—for mere beginners.

VOCAL.

1. DUET, "The muffled Bell," a tribute to the memory of
George IV., written and composed by W. KIRBY.—
(Cramer and Co.)
2. DUET "The Greenland Girl and the Stranger," written
and composed by J. ALBERTUS WARR. (Chappell.)
3. CANTATA, "Oh! where hast thou been roaming?"
written and composed by Mrs. CORNWELL BARON WIL-
SON. (Goschling and Co.)
4. BALLAD, "The golden days of Childhood," the words
and melody by Mrs. C. B. WILSON, the symphonies and
accompaniments by J. T. CRAVEN. (Wich and Co.)
5. SCOTTISH SONG, "On wi' the larian," composed by
CHARLES H. PERDAY. (Goschling and Co.)
6. CANZONET, "Sweet Primrose," composed and published
by the Same.
7. SACRED SONGS, No. 2, "The weary Traveller," com-
posed by JOHN GOSSE. (Cramer and Co.)
8. SONG, "O tell me how is woo thee, Love," the poetry
by the late GRAHAM OF GARMONY, composed by FINLAY
DUN. (Edinburgh, Patterson and Co.)
9. The original Ranz des Vaches, arranged with an ac-
companiment by F. DUN. (Same Publishers.)
10. The modern DITH, arranged and published by the
Same.
11. SONG, "The trying place," written by DEWEY
COWLEY, the music by EDWIN J. NIELSEN. (Frost,
Dagen-street.)

12. BALLAD, "We parted," composed by ANTON BERN. (Bells, Cornhill.)

OF No. 1, two pages are original, and two contain the Dead March in *Sent*, arranged. The former are melancholy indeed! In three we meet with the sacred accompaniment twice over.



No. 2 is an inoffensive trifle.

No. 3 is a very pretty air and with a few corrections—very necessary ones—is the accompaniment, ought to become popular.

No. 4 is simple, quite as pleasing as the former, and perfectly easy in every respect. The happiness of childhood is a poetical fiction, but sings as well as any other creation of the fancy.

No. 5 will delight the admirers of Caledonian melody. The latter part of this reminds one of Purcell.

No. 6 is a ballad, and not what is understood by the word concert. It consists of a few extremely simple bars, and not displeasing ones.

No. 7 is more distinguished by the elegance of its manner than by anything very original in either melody or accompaniment.

No. 8 is in two movements. The last is by far the best. Why—to follow up what we have said in a former part of this number—why was not the first movement written in three-crotchet time, with the word *Andante* prefixed, instead of three-quarter, and the menacing word, when alone, *moderato*? How much more easy to read in the former measure! and how much less dirt to be rubbed off by the fingers!

No. 9, Mr. Dun gives us the original *Ranz des Vaches*, and doubtless has authority for it, but we wish that he had just referred to it in his title-page, for it would have added to our stock of information on this curious subject. We do not find it in the *Sammung*, published at Bern.

No. 10 is that given by Rousseau, and after him by Laborde. This, we believe, to be more generally in use than any one of the many others that appear in the *Sammung*, or Bern collection.

No. 11. The words being Scottish, naturally suggested to Mr. Nicholson the same style of melody, and his imitation is eminently successful. There is an infinitesimal of taste and of real feeling in this song, the air shows invention, the accompaniment knowledge, and the general expression and accent of the poetry prove the composer's good understanding.

No. 12 is full of tenderness, and will please all who feel the charms of expressive music, though it is not very remarkable for any amount of thought, either in the melody or accompaniment.

HARP AND PIANO-FORTE.

HENSEL'S OVERTURE to Mathilde von Guise, arranged, with Accompaniments for Flute and Violoncello, by THOMAS ATTWOOD. (Chappell.)

THIS Overture is not one of the compositions on which M. Hummel means, or ever could intend, to build his fame; it abounds in common-places, and to absolute desperation should we be driven, had we bound ourselves by a vow to discover an original or striking feature in any part of it. The composer having finished his opera, and being called on for an overture, felt himself exhausted, as often happens in such a case, and, with a mind fatigued, sat down to write this, which bears every mark of compulsion and spent strength. Mr. Attwood had, no doubt, some good motive for arranging this, and, so far as he is concerned, has executed his task with the ability he always displays; but he will hardly find many to thank that he has bestowed his time and talent on a very grateful subject.

HARP.

AN ELEMENTARY TREATISE ON THE HARP, by W. HENRY STIEL. (Chappell. 1830.)

MR. STIEL candidly disclaims all pretence to novelty of design in this work. His chief aim has been to exhibit, in as clear a manner as possible, the various principles that have already been received, whether theoretical or practical, connected with a correct system of harp-playing.

In an introductory chapter, on the construction of the harp, he demonstrates very clearly the vast superiority of Erard's double-action harp over those in use previously to the ingenious invention by which the instrument was so amazingly improved, and rendered so comparatively perfect. The notes *as*, *ag*, *ab*, *ab*, *as*, *ab*, and *ab*, did not exist, he says, on the single-movement harp, consequently whenever they were required, the only mode of producing them was by substituting other notes for them, called their *Enharmonics*. For instance, were *as* wanted, it was necessary to use a *ab*, because the original sound of the *a* string being *flat*, the *a* natural might be produced by the action of the pedal, but not the sharp. On the same principle *es* was substituted for *eb*, *es* for *eb*, &c.

The author of this treatise has taken abundant pains to make it intelligible and useful to all, and not without proportionate success. Whoever reads it attentively, will hardly fail to understand the precepts laid down, and the reasoning advanced. The language is perspicuous, though it might have been more elegant, and occasionally more correct; nevertheless it is much superior to what we generally meet with in musical books of instruction.

A NEW FRENCH DANCE, composed by N. C. BOCCA. (Mori and Latour, New Bond-street.)

MR. BOCCA should never venture beyond adaptations, in which he excels, the moment he attempts what he calls an original work, he betrays his want of genius and habit of imitation. This is a trifle, it is true, but a dwarf is as easily known by his feet as a giant is said to be.

Oct. A bill of the first concert given to his present Majesty will be read with interest by dilettanti, as it must be considered as an indication of the king's musical taste. The performance took place at Kensington Palace after a dinner given by the Duke of Devon to the Royal Family on the 11th of July, and the list of performers, as well as of the compositions, is thus published in the *Edinburgh* of this day.

"Mrs. W. Bayvel, Miss H. Carter and Mrs. Anderson, Messrs. W. Bayvel, Tervat, Goodwin, Dehman, Hornsby, Howe, Lamb, and E. Taylor. Sir George Smart and Mr. Atwood played the piano with double or accompaniments."

"The following chosen pieces were selected by the Royal Duke—

Chor. "Breeze"	Baritone.
Song, Mr. E. Taylor, "Within these walls"	Baritone.
Female, Piano solo, Mrs. Anderson	Mezzo.
Song, Mr. Dehman, "The Day of Wrath"	Soprano.
Chor. "The eagle's dance"	W. Bayvel
Quartet, "The church and vest"	Baritone.
Chor. "Ogh or more before"	Baritone.
Chor. "The square"	W. B. Bayvel
Chor. "There is not just"	Lord Mansfield
Song, Mr. Dehman, "Helen"	Mezzo.
Band, "When the wind blows"	Baritone.
Chor. "Mark the bell"	W. B. Bayvel
Piano, The organ	Baritone.
Quartet, "You are the youth of singing"	Mezzo.
Chor. "My love is like the red rose"	W. Bayvel

"A most gratifying circumstance to the professional party," says the correspondent of the *Edinburgh*, "was the kind consideration of his Royal Highness the Duke of Devon, who, in that genuine English spirit which characterizes all his actions, and delights to unite the qualifications derived from the arts with the best interests of the artists, stated how very much his Majesty and the noble company had been gratified by the performance, and that he was fond of good music of whatever age and country, but that he was so tired to the extremes of age that English talent had been lately much and unduly depreciated, and he thought he could not better give his private desire for its revival than by patronizing some of the first talent his country produced, and he hoped his gracious Majesty, amongst his other acts of national liberality and justice would also patronize the flower of England."

I gather from this, that it is the intention of these present Majesties to encourage good music, of which the English school, as what is so denominated, furnishes a large supply. Then, with the best modern compositions of Germany (but not those of M. Hoven whose music have surprised me) the fine works, not modern, except those by Rameau—and the Italian masters—and a few of the French school, would furnish a sufficient variety of admirable music for years to come without creating any by that celebrated performance which makes the best things insecure and disagreeable. At all events, let us hope that the tyranny of Italian singers is likely to be checked, that Italian will no longer enable them to reign as might else might with the wretched stuff that for years past has tortured every true lover of the art.

11th. In every collection of Scottish songs we find that of *Bony Doon* and *Mary Gray*, but not set in a very engaging manner therefore little known. The history of these two ladies accompanies the song in Thomson's *Collection*, but it is given by Sir Walter Scott as a still

more interesting matter in the eleventh volume of his poetical works. Perhaps the narrative may warm some poet of genius to complete the tale by address to the two sisters and tempt some ingenious composer of feeling to set them to his most gushing measure.

"Come to the point of harvest than Ransom of whom Bony Doon lighted his kindred torch. But it is impossible not to regret that such an affecting tale as that of Bony Doon and Mary Gray should have fallen into his hands. The northern reader must wish that what northern reader is ignorant of that these two singular women were both of the same family, united in knowledge, that age for some years in the most unbroken friendship. They were united in a friendship and agreeable young man who was afterwards a thing with but an unpleasant with their change that while confident of a preference on the part of both, he was able to make a choice between them. While this singular situation of the three persons of the last century, the breaking out of the plague turned the two ladies to take refuge in the beautiful valley of Lonsdale, where they lived themselves a more in order to avoid British contagion and the danger of infection. The issue was not included in their retirement of society, he could find retirement, brought with him the fatal disease and unable to return to Perth which was his usual residence was buried by his two friends with all the tenderness of affection. He died however having first recommended the adoption to his lovely attendants. They followed him to the grave, buried in their love, and undivided in their death. Their burial place in the cemetery of the house which they kept in old castle, in the romantic valley of Lonsdale is a monument, and perhaps the memory of female friendship which even rivalry could not destroy. Two stanzas of the original ballad show the course—

Bony Doon and Mary Gray
They were the same young
They lived a house on yon hill-top,
And watched a dove as it flew.
They walked out in Northern Kelt,
Among their gentle kin,
But when the time came,
To look again, he said.

There is, to a Scottish ear, so much tenderness and sympathy in these verses, so much interest in the regret that the real should have been superseded by a poetical and more long burning upon the most important part of the legend, the historical, namely, of the love which of the ladies is perfect.

11th. In the *Edinburgh* Standard paper appeared, some weeks ago, a very bold, clever poem, rich in wit and humor called "The First of the Year" or "The First of the Year." In the account of The Ball given to a party of his several friends by his father, Bayvel (the role of the poet), are the following lines, the sense in which cannot be understood—

"A French tongue" — clear and strong
The story makes the mind young
(Of hardy youth, few sharp going,
Futural war and drive grain,
Half-day kept with a dead man's hand,
Some in a some in
Every one in a different way,
Such is the Devil's mischief,
With temperance and in upward hand,
Some in a some in
For native youth, old York had found,
Was little encouraged on earth,
A list he considered extremely absurd
So B. — the first of the year, profound
That he was to be seen in his birth

* Although in called in Germany, the Devil's high himself told entirely when at the end of his career, by great sympathy, or by whatever means, about to pay great debts and do his best. For that reason, Bayvel, and the others, were

(*—*), as every one well knew,
Was first captured and spared alive :
So he made him leader of his stonemasons,
Disciplined at his own sacrifice.

20th. The private band, about fifty strong, of the late King has been paid off. They received their money up to the 6th of October. No line of mind instruction was never before formed, these exiles entirely coming out of the constant drilling and discipline almost military in which they voluntarily submitted under the orders of Mr. Kramer, their master, whose zeal and industry brought them to the high degree of perfection which they attained. The expense however was enormous, and as they were entirely confined to the King's private service and on no account were allowed to perform publicly, this luxurious charge is very properly reduced.

20th. Four of the private band of the late King are said to be retained, at the recommendation of an excellent dilettante Sir Andrew Bernard. One of the papers hints that a few good performers on stringed instruments are to be added to them. If so, Mr. Mayers it is to be presumed, possesses a taste for quartets, quintets, and more of this very high order which, for years past, has been strangely neglected by the fashionable world. The turn of the wheel brings them round again. Cool us it would.

MISS PATON.

To the Editor of the *Illustration*.

Sir,

London, August 12, 1836.

A letter from the Bishop of Rochester, as Dean of Worcester, on the subject of the approaching Musical Festival, has been addressed to and published in the *John Bull*. From this it appears, that a committee of the gentlemen of the county including, no doubt, some of the highest clergy were not so scrupulous as the Dean—and so "righteous over much" but, looking with a compassionate eye on the frailties of our nature, and having no legal evidence before them of the guilt of a lady who, whatever the case may be, is no more to be judged as blamed, were willing to act in the spirit of charity and to judge of her as they would be judged. The following is a copy—

" Sir,

" *Brandy Palace Aug 4 1836.*

" If you should again think proper to notice the proceedings of the stewards of the Worcester Musical Festival, may I beg you will be so good as to state, that upon a communication having been made to me on the part of my brother stewards of their having resolved to engage Miss Paton as one of the performers of sacred music in the Cathedral, I immediately informed them, that unless her reputation was restored, I should be under the necessity of revoking the permission which has been granted for the use of the Cathedral.

" I have the honour to be,

Sir,

" Your obedient servant,

" G. RICHMOND."

Considering that the unfortunate lady in question has never been proved guilty of the offence alleged against her, and reflecting that, whether guilty or not, it is an offence which many females had notoriously committed, who, notwithstanding were, during the last half century, permitted to sing in all our places of worship—bearing these circumstances in mind, will it not be thought either proper, or judging more severely in the present case than in former ones, 1836.

several of the same kind that had preceded it, then to instruct, to brand a public performer, and perhaps deprive her of the means of supporting herself by her talents in a reputable and useful manner?

Miss Paton, as she is called, was never permitted to sing in the same way which would have been allowed, therefore had not she should thrown over her that, in the first instance, protects a married woman from advances which, when made to a single man, and with honourable views, are usual and proper. Nay, she appeared everywhere as a mistress, not as a wife, and by many was believed to be living in a state of concubinage. Her supposed husband did not, and I believe does not yet, know her. (On what evidence, then, are we to conclude that she has been unfaithful to any married man? She may have been unchaste, but even this is not brought to proof. Grant it, however, we then ask—were unchaste females ever before prohibited from singing in our churches? Certainly not, and as numerous is this, that it is an unnecessary as it would be useless, to circulate the fact by raising names. But are all those who raise their voices in our sacred halls pure?—are there no instances on record of clergymen, who, though convicted of the grossest immorality, have been, and are uninterruptedly allowed to perform the holy duties of their office? And—no just and more question—can any comparison be set up between the importance of those duties, and the working in an orchestra built for musical use in a church—and those only erected because a room large enough for the purpose is ready to be found?

The Bishop of Rochester in the above letter, voluntarily stands forward as a public accuser, and condemner, unheard, a weak, unfounded witness. A minister of the gospel witnesses to degradation, perhaps to poverty, a female innocent in the eye of the law instead of saying to her enemies—and rivalries come they are—"He that is without sin among you, let him first cast a stone at her!" and to her, to the same wild language of the benign founder of our religion,—"Go, and sin no more."

Foreign Musical Report.

VIENNA.

The lovers of dramatic music here are condemned to a long season of privation, owing to the ill management of the Kärnthner Theater. It gives no pleasure, however, to learn that certain quarters of society not of considerable influence are interesting themselves in the affairs of the theatre and endeavouring to arrange matters so that the autumn season may commence with becoming splendour. We trust that their praiseworthy efforts will be rewarded with success. When we see some distinguished persons in Germany supporting a respectable opera, it is almost astonishing that the luxurious capital of Austria should be obliged to confess its inability to make, at least, an equal effort in the cause of the art.

BERLIN.

Symeon having obtained from the King of Prussia a supply of some musins, in order to visit Paris, in June last, was treated there with the most flattering attentions of esteem and attachment. A fête was given him at Trévise, where several pieces from his opera, arranged for wind instruments, were executed. On the following day, the

His admirers have had the pleasure of hearing him in a concert, in which was produced his own military marches (unpublished) for piano forte, flute, violin, clarinet, trumpet, tuba, and double bass. It was heard with delight throughout.

The Drama.

Kiva's Theatre.

THE chief of the Opera season is to us always a source of great excitement, for the necessity of re-appearing, almost prohibited by any opportunity to pause is almost to the group which few understand what she not actually feel the pain is to undergo a shift.

A new opera by Mercadante was produced on Monday, the 30th of June for the benefit of Madame Lacombe under the title of *La Donna Carota*, a work on which to better a work of interest would be a waste of time and an unjustifiable trial of the reader's patience. It is a poor imitation of Rossini and with the exception of a single air and a concerted piece not belonging to it not composed by Mercadante bears the stamp of inferiority in every part of it. The dramatic effect was completely unsuccessful and as much despised by the performers generally as condemned by every judge who had no interest in praising it. Mad Lacombe the benefactor as a daily paper naturally called her but considerably by the board a contribution which on her individual account we sincerely regret. Though as there is but one way in which the public can justly show their want of admiration of a performer, namely by not listening for night by their presence, this one mode must be adopted or there would be no distinction between vocalists and non-vocalists between what affords delight and that which creates pain.

The theatre closed on the 1st of last month, after a season that owed its short-lived success of a few nights to a disaster, to Madlle Tancrède. Here this, ye musicians

of music!—An Opera-house is moved from here by prowl after and sub-stance—by standing on one leg or whirling round on two, till the lower doors pass to a level with the middle of the water. Yet there have been found one-upon-one leading such a system of management to the shore. (Dear, however did make the following remark on entering the theatre generally: "The management of the house is what upon the power of sport, and enterprise can be applied, it is for those who believe such commodities to explain."

Of the performers themselves we feel bound to say that Madame MAXIMILIE is entitled to much, not all of the praise that has been lavished on her. Mademoiselle BLASSE has hardly had justice done her either by the managers or the public, and Madame LACOMBE if she had really been a great singer would not have borne up against the outrageous profits which preceded her arrival in this country.

Baptist LACOMBE, except in our character has fallen very short of everybody's expectations. AUGUST was a total failure. BAPTIST a very second rate sort of person, was praised for beyond his deserts. CLAUDE maintained his rank though he had but little to do; and DORVILLE, in spite of his howling was the main prop of the opera, in every character save and except *Don Giovanni*.

The English Opera House manager and his company at the Adelphi theatre struggle hard to please as much as their competitors should as they did in their former one, but not quite as successfully. It is a fact, that the public do not like even such favourites as those, in a strange degree. By removing the French plays to the Haymarket, the proprietors are moved to the amount of somewhere about 10000.

At the Haymarket Theatre, a new musical force, *Maître François*, has been brought out, and very favourably received, the music by Mr. E. Hoss, who is the support of the piece in the vocal department, as HOSSE is in that of the comic. Of the songs, &c., we shall have to speak in our next review.

NEW MUSICAL WORKS PUBLISHED DURING THE LAST MONTH.

PIANO-FORTE

Minister's Officers, Miscellaneous & other information. (See page 308.)

Minister's Officers, Miscellaneous & other information. (See page 308.)

Minister's Officers, Miscellaneous & other information. (See page 308.)

Minister's Officers, Miscellaneous & other information. (See page 308.)

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Minister's Officers, Miscellaneous & other information. (See page 308.)

Minister's Officers, Miscellaneous & other information. (See page 308.)

Minister's Officers, Miscellaneous & other information. (See page 308.)

FLUTE AND PIANO-FORTE

Minister's Officers, Miscellaneous & other information. (See page 308.)

Minister's Officers, Miscellaneous & other information. (See page 308.)

Minister's Officers, Miscellaneous & other information. (See page 308.)

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Minister's Officers, Miscellaneous & other information. (See page 308.)

"We must not, however, conclude this sketch of her brilliant career without bearing testimony to the purity of her private conduct, small virtues and temptations, where numbers were it have made up for lack of all but professional fame—and this duty is the more incumbent on us since so many recent biographers not only in the art of music treated as if it were the sole business of every man's life, but all considerations of moral worth are made of no account in comparison of the reputation of a career of voluptuous enjoyment.

"Madame Catalani has a family, consisting of two sons, the elder of whom was born just before her first visit to England, and a daughter, who is said to possess an extraordinary talent for music.

"Endowed with the most extraordinary natural gifts, the image of resolute power and overwhelming magnanimity, the first notes of Madame Catalani's voice can never be forgotten by those who have heard it burst upon the unprepared ear. With this voice—extending as no more perfect voice from a human throat could) to 2 in all compass, low, rich, and grand in its quality beyond previous conception, capable of being sustained or expanded into a volume of sound that pierced the hardest chords,—she has done by force the labours of a titan, and commanded the admiration of Europe. Nevertheless, it is, we think, incontrovertible that Madame Catalani is a singer of emotion rather than of reason, indeed it is scarcely pos-

sible that a person so peculiarly endowed should be otherwise. In the Italian, therefore, and not in sacred, drama, must we look for her brightest triumphs. That her command of florid ornaments has not a little shared the judgment of the public, and contributed to a devotion from pure taste, we venture to express our belief because it is impossible but that an great an example should produce a corresponding effect. On similar grounds we must protest against the transposition of tones and tones simply, to please the fancy of any singer whatever, merely because they happen to be standard works of art. We are compelled likewise to agree with those who feel that the human voice divine is degraded by singing passages written for the flute or the violin—a perversion of the natural ends of music, which we cannot as excuse, but which induces imitators well if not severely checked, soon sink to an utterly utterly servile and of all sorts of rapidity.

"Madame Catalani has never shown much predilection for the works of Mozart, neither has she, until very recently selected many of Beethoven's compositions for performance. But the subject is uninteresting and long, perhaps, have been indulged in already. After all that reflection can suggest, or criticism deny, we are obliged none in concluding that there is but one Catalani, and to leave the final settlement of her claims to other pens, and to the calm judgment of a generation that shall survive to witness her successes."

BIOGRAPHICAL NOTICE OF THE LATELY DECEASED CHARLES FREDERICK HORN.

C F Horn was born at Northampton, in Lower Saxony, in 1781. He was intended by his father for the business of land-surveying, but an ardent and irresistible love of music opposed such to a parent's views, and overcame his authority. In vain were the youth's musical instruments locked in cages, or sold to recover back part of their cost; they were as often brought out and as frequently met the same fate, in at length the determined young musician resolved to quit his home, his family, and seek in the great cities of Europe a livelihood by the profession, he was kept on pursuing.

With this design he made his preliminary arrangements, all on a very frugal scale, and after receiving instructions in his favourite art from a celebrated contemporary, he visited his friend and confidant, then organist of Northampton. He set out for Paris, but accident gave him a companion who persuaded he inexperienced traveller to alter his place of destination, and proceed to London, he also had the address to get from him nearly all the money which he had contrived to collect. The treacherous determined young Horn to return to his native city, but meeting with one of his countrymen who took him into Langman's music warehouse (now Clements and Co.) in Cheapside he performed here in the presence of Count Brühl, in 1793, who immediately introduced him to the late Marquess of Stafford, then Earl Lanes, in whose house he became a pupil, and instructed the three Ladies Lanes (Jemima in music. After this patronage he composed his first work, the Sonata, dedicated to Lady Charlotte Gordon, the present Duchess of Devonshire. This led to his being introduced by Lady Caroline Walsgrave to Queen Charlotte, and he was appointed music-master in ordinary to her Majesty and all the Princesses. Mr Clements had been invited to this situation, but his love of travelling, and in-

quiries from several foreign courts, rendered it necessary that he should relinquish the office, which Mr Horn filled till the year 1811. The assiduity and kindness with which he was treated by the royal family he always deeply felt and most gratefully acknowledged. He composed a musical set of Sonatas, which he dedicated to the Queen. A rumour among these enjoyed high popularity for many years.

During his long attendance on his illustrious pupils, he was frequently urged in his name to solicit education for them, but he always answered their importunities by saying, "If you know how many lovers are asked of that kind family, you would not desire me to add to the number of their applicants." This delicacy led his royal patrons to conclude that he had amassed a considerable fortune.

In 1810 he composed some military diversions, by desire of the Duke of Cambridge, to whom he dedicated them. Also, twelve dances, with accompaniments for violin and violoncello, and a treatise on thorough-bass. He, in conjunction with Mr R. Wooley, was the first to introduce and publish the celebrated figure of Robinson Crusoe in this country.

In 1812, his late Majesty in a very flattering manner appointed him organist in the Royal Chapel at Windsor. This brought him again continually into the presence of the King and the Princesses, by whom he was often commended to perform the various hymns he had taught them thirty years before. The great and encouraging attention which he received on these occasions rendered the latter part of his life comparatively happy, and he devoted the whole of his time and thoughts to the service of these illustrious persons, in whose favour he was so much indebted. The death of his late Majesty produced an immediate and very perceptible effect on his health, which from that moment began to decline. He is now intended to

only; occasionally he visited his relatives and a few particular friends, but always under the most obvious depression of spirits. On the 2d of August, to the delight of his family, he appeared much better, and at half-past nine retired to bed. At half past ten he expired—without a groan, without a sigh.

He has left a widow, two sons, (Charles the vocalist and composer and William,) and three daughters, to lament his loss. His funeral was attended not only by his family and friends, but by the Dean and Canon of Windsor, and his remains were deposited near the south door of St. George's chapel.

Mr. Horn was an affectionate husband and parent. At his father's death he acted for his aged mother and sisters, for all of whom he provided. Among his private scholars were many who in their day were highly distinguished as musicians. Haydn once said to him, "I have heard many of your excellent pupils, and wish to dedicate some sonata to one of them, but know not which to select." The choice being left to the master, he named Miss Waterhall, on whom the honour was conferred.

Mr. Horn's compositions are in the style of his day, and were thought to possess great brilliancy. No doubt he would have produced more, had not the demands made on him by a numerous family rendered it necessary that he should devote nearly the whole of his time to the great-estimating occupation of teaching.

Among his professional scholars, Mrs. Billington, Mrs. Graham, T. Webb &c. received instructions from him on the piano-forte, and in the principles of composition, the late Mr. M. F. King, and his son Charles E. Horn, are to be mentioned as his most distinguished pupils.

QUESTION ON INTERVALS.

To the Editors of the HARMONICON.

SIR,
Sept. 14th, 1830.
I have perused with some care the recent publication, entitled "Instructions to my Daughter for playing on the Harmonicon Guitar", and though many parts of the work are unquestionably distinguished by great science and ability yet, as I conceive it to contain errors of consequence I willingly accept the invitation of the liberal-minded author, given at the close of his letter inserted in your last number, p. 305.

As discussions of this nature, however useful, are not very inviting, it shall be my endeavour to be as brief as possible—and I will submit to the attention of the musical public only one point as a rule.

It may perhaps, be thought from the observation just made, that I ought to proceed with the point already raised by A. W. in your number for August, p. 317, but I prefer to commence with such questions as relate to first principles, reserving those concerning nomenclature to future communications.

The case I now submit is as follows—

The author proves (chap. viii. § 48. p. 6.) that the interval between the major and minor third of any given key has the ratio 24 : 25. He proceeds to prove (§ 50) that the interval between the major and minor sixth has the same ratio. From these premises the author draws the following conclusion (§ 51) "It is ascertained, therefore, that the interval between a note and its sharp or flat, is that produced by the ratio of 24 : 25."

In answer, I need scarcely premise that there are two different tones, usually called the great and small tones; the ratio of the great tone being 4 : 5, that of the small tone 3 : 4—and that of their difference, the comma is 51. Also, that every diatonic scale contains three great and two small tones, together with two diatonic semitones, which have the ratio 15 : 16.

Now, I submit that the author's conclusion is true only of the two small tones, otherwise the chromatic semitone (24 : 25) is an invariable interval, and the diatonic semitone a variable one. I on the contrary maintain that the diatonic semitone is the invariable interval, its ratio being always 15 : 16—and that the chromatic semitone is variable its ratio being 24 : 25, or (a comma larger) 124 : 125, as Colwell observes (Grammar, § 218, p. 120, third edn.) "according to the magnitude of the one."

It would be unpardonable to omit directing attention to a note, chap. xxi., p. 28, which is desired to be inserted at the end of § 57 from which it appears that correct ideas on the present subject have passed through the author's mind. But the note is, to me, unsatisfactory. It is so, because the tone of it seems to treat the matter with a certain indifference and with more qualification and also, because it is obvious that at the commencement of an inquiry the professed objects of which are to obtain perfect intervals and to furnish temperament, the precise nature, and the most thorough and complete understanding of the semitones, and other smaller intervals must be indispensably necessary—there must not be even a shadow of uncertainty.

My object, then, in commencing with this error as I deem it, is to invite your theoretic readers and correspondents to send you their opinions—what I may call them, and the more numerous the better—on the point in issue, in order that it may be decided in the most unqualified and decisive manner.

Perhaps it may be useful to put the case in the form of the following

QUESTION

Which of the two intervals, whose ratios are respectively 24 : 25 (commonly called a chromatic semitone) and 15 : 16 (commonly called the diatonic semitone) constantly preserves the integrity of its ratio, and is consequently always the same?
I am, Sir, &c. P. K.

J. F. EDELMANN, (of JAMAICA.)

[We insert with much satisfaction the following letter, and the March which it introduces. The latter we speak for itself. The author is a son of John Frederick Edelmann, one of the most distinguished piano-forte composers of the last age who, having been a very ardent and violent partisan of the French revolution of 1793, at length himself became a victim to its excesses in 1794.]

To the Editors of the HARMONICON.

SIR, Kingston, Jamaica, May 15, 1830.

I take the liberty to send you a march and a waltz, composed by me and lithographed in this island. If you should find any of them worthy of a place in your valuable periodical, I should feel flattered by seeing a composition of mine in one of your numbers.

I presume that my name is not unknown to you, for my father was a composer of celebrity forty years ago. I studied at the Conservatory in Paris under Michael Berton, and

J. K. 2

Adam, and have written several pieces of piano-forte music; but, living as I do at so vast a distance from Europe, I have not yet been able to get any of them published.
I have been a constant reader, and I am now a subscriber

to the *Harmonicon*, which none appreciates and admires more than I do. I have the honour to be,
With great respect, Sir, your most obedient servant,
J. F. EDELMANN, Organist to the Scotch Kirk.

Grand March,

COMPOSED BY J. F. EDELMANN, (OF KINGSTON, JAMAICA.)

ALLEGRO.

The musical score is written for piano and features a lively tempo. It begins with a treble clef and a key signature of one flat (B-flat). The first system is marked 'ALLEGRO.' and includes a forte 'f' dynamic. The second system features a fortissimo 'ff' dynamic and a pedal marking. The third and fourth systems continue the melodic and harmonic development with various pedal markings and asterisks. The fifth system concludes the piece with a piano 'p' dynamic and a final cadence.



This musical score is for a Grand March by J. F. Edelmann, page 404. It consists of six systems of piano accompaniment, each with a grand staff (treble and bass clef). The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, and dynamic markings. The first system features a 'p' (piano) marking and a 'Bva' (basso continuo) line. The second system has a 'Bva' line. The third system includes 'Bva', 'cres.' (crescendo), and 'f' (forte) markings. The fourth system has a 'f' marking. The fifth system includes 'f' and 'ped' (pedal) markings. The sixth system includes 'f' and 'p' markings. The score is written in a style typical of 19th-century piano music.

First system: Treble staff has a melodic line with slurs. Bass staff has chords and a 'p' marking. A 'Bva' line is written above the treble staff.

Second system: Treble staff continues the melodic line. Bass staff has chords. A 'Bva' line is written above the treble staff.

Third system: Treble staff continues the melodic line. Bass staff has chords. 'cres.' and 'f' markings are present. A 'Bva' line is written above the treble staff.

Fourth system: Treble staff continues the melodic line. Bass staff has chords. A 'f' marking is present.

Fifth system: Treble staff continues the melodic line. Bass staff has chords. 'f' and 'ped' markings are present.

Sixth system: Treble staff continues the melodic line. Bass staff has chords. 'f' and 'p' markings are present.

The musical score is written for piano and grand staff. It consists of eight systems of music. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings.

System 1: First system of music, featuring a piano and grand staff. The piano part has a slur over the first four measures.

System 2: Second system of music, featuring a piano and grand staff. The piano part has a slur over the first four measures. Dynamic marking: *pp*.

System 3: Third system of music, featuring a piano and grand staff. The piano part has a slur over the first four measures. Dynamic marking: *pp*. The grand staff has a slur over the first four measures. Dynamic marking: *pp*.

System 4: Fourth system of music, featuring a piano and grand staff. The piano part has a slur over the first four measures. Dynamic marking: *pp*. The grand staff has a slur over the first four measures. Dynamic marking: *pp*.

System 5: Fifth system of music, featuring a piano and grand staff. The piano part has a slur over the first four measures. Dynamic marking: *pp*. The grand staff has a slur over the first four measures. Dynamic marking: *pp*.

System 6: Sixth system of music, featuring a piano and grand staff. The piano part has a slur over the first four measures. Dynamic marking: *pp*. The grand staff has a slur over the first four measures. Dynamic marking: *pp*.

System 7: Seventh system of music, featuring a piano and grand staff. The piano part has a slur over the first four measures. Dynamic marking: *pp*. The grand staff has a slur over the first four measures. Dynamic marking: *pp*.

System 8: Eighth system of music, featuring a piano and grand staff. The piano part has a slur over the first four measures. Dynamic marking: *pp*. The grand staff has a slur over the first four measures. Dynamic marking: *pp*.

fact, in our knowledge itself only of a century ago. Raphael and Wagner were great artists of the romantic age. J. J. Rousseau was more than forty years old when he wrote his *Emile*—nearly 50, however, at the time of the *Contrat Social* and *Reveries*. Rousseau lived through a period when the spirit of the 18th century was dying. He often has defined himself to be an epigone in politics; he would have been more correct had he said his politics is a kind of protest. That protest is to show clearly, step by step, what he thinks man's rights are, and to show that the government of the great world is the greatest of evils. But all men of genius have not the disposition for such efforts, as he constantly shows the case of Voltaire's argument is relevant to his cause, and Voltaire's objections are logically the very ones that have the most disposition for liberty. Hence, in this most beautiful argument, Voltaire's are remarked with almost more than interest.

(considering the weakness of modernisms of which genius is incapable) it is not possible to be upon a system of reference for each particular instance: but it led to itself as these would work it to be able to aggregate the powers of men led to the new sciences & might produce some independence and singleness of ideas, but I would be suspicious of perfecting them, and communicating how with all their convenience proper to give them the effect of which they are incapable. The true products of genius are not turned to a bad service: it is not sufficient to bring forth what others repeat, the product must be superior to what has before been seen. Now in order to determine those who have produced us in the space of a century we must have the exact point at which they have arrived and the course they pursued to reach it. Musical genius is no other than a degree of the creative power made in the art, this sphere is improving & the improvement is here and everywhere. & the use of a complete display & concerted way of combination of instruments of the soundings of the same by which artists have discovered were produced and of a small number of forms of structure and of organs. After the days of Palestrina a change in musical language as by letters and suggests became contemporaneous to the architectural state of dress. The discovery by Monteverdi of several instruments enlarged the display of harmony and gave a new power of harmonic relation they and the invention of strings & brass enlarged the display to give attention to produce the art of song and composition. The discovery of strings have gave birth to the art of composition. Subsequent progress makes it all the parts of music as well as the invention of new instruments, and the discovery of a multitude of happy instrumental effects gave a more ample scope to the powers of the musician by extending the limits of variety that he is represented, that this science is nothing more than an expression of the state of the art up to the moment of the paper's writing, and not a language beyond which it is forbidden to pass.

The happy person of whom we spoke above, the person destined to make under a new art, would not let education follow a path by that would not produce a finer sort of the bearing of his spirit—his entire organization with what had been done where he was. Without this knowledge he would be apt to give you opportunities to change of body and to look upon his art as a task and may have doubts. He perceived the necessity of improving his sight, in the first instance, but not the necessity to remain in the first frequency of the medium. —he might imagine that what was taught him was a finished company or complete art, to which nothing else to be added, but he would not be long in

CHICAGO, 1888.

Having been told from the beginning and to nothing less than that which he was destined to prove. It is the regret he has that as a man of ordinary intelligence, of which everyone are not wanting among men of genius, he should be obliged to study the history and progress of the human mind, and to search for the progress of the human mind, after being a person of the highest order, and to have been prepared to the disadvantage of those who have been to the same extent to think, and the advantage he should derive from them, in other respects, would be very much diminished.

It must be now left to contribute that there is no systematic trend to expatriation (the young students and young professionals in the organization of a well organized system. The growth is the result of a physical environment, which cannot be affected by such studies, and as to the benefit of the students themselves, it is well evident.

A HISTORY OF THE HISTORY OF THE PIANO FOURTE AND PLANNING

Continued from p. 1377

It was tonight the show of the century, money and State Bankers, first began to circulate his debut chords. The artist, and his two sons John and Andrew, who studied the lecture in public, were a prodigious quantity of their contemporaries were France and Germany.

For a long period the Indians did not avoid ornamenting the upper portions made in the barbed-iron and substituted to ornament them with raw strings only and with a single bar-boned. The best demonstration of this is the beginning of the nineteenth century, was a Venetian print of the river of Esopus, Crivara and Paris. The latter suggested the idea of ornamenting the barbed-iron with single strings instead of raw which gave them a more uniform and soft aspect. To this kind of ornament he gave the name of *manifattura* and the example was shortly after followed by several European manufacturers. About the year 1840 Rogers of Florence created the vertical barbed-iron which has now been received by a variety of the governments. About the same period, Richard A. Pyramus which acquired great and useful experience for the construction of the barbed-iron. He was the first who conceived the idea of substituting small clips of steel in place of the rail for rendering the metal, by this device he succeeded in obtaining more than eightfold and ten million per centum of power. Richard formed several manufacturing works, who successfully produced different kinds of the manufacture of the barbed-iron.

Improvement in technique in these cases are said to earn a corresponding increase in the performance on these movements and to produce a long-term effect upon these values. The first issue of *Contemporary* published the art of performing in the harpichord for dates from the nineteenth century of the nineteenth century. It was the production of Antonin Dvorak, a member of the order of Prince Wladimir who was born in Prague about the year 1810, and held the position of organist in the principal church of Prague, a small town in the Austrian state. His work is entitled *Il Transcritto*, design upon it were made in square notes, without the usual forte piano, *Andante*, *Allegro*, etc. The work is dedicated to a person of Prague, who had been a pupil of the author and to the composer it was the title of *Il Transcritto*.

These three varying different modifications to ensure the growth of the body, the bone, the musculature, the nervous, the digestive, circulatory, and other systems. The system described in the course of these experiments, and as shown in the drawings, used by the subject is that of the other three systems, and is described with the other two systems, such as the other systems, the

In order to produce these different effects, new series of jacks were ordered which were furnished with springs of the various kind and these registered in operation. The gunshots would produce these different effects either by jolting or expansion by means of springs acted upon by the force of the people's movements in order to simulate these movements a light bar lamp was added to the two series and set with all the arrangements the ground effect the new thinking of the present and future that was being the nothing better was desired for representing an understanding the ground step as just an intense different series of jolts as it is working them from a conventional state to the state of pleasure. The highest imagination developed the individual order state of a working step of a then page of ground as the form of a language that is agreed and that is the presence of a jolt, and this is defined the ground as it is to be thought in particular. This was a first human activity must continue to be defined the object inherent in the nature of the human world.

[illegible]

A carpenter, who no longer shares the religious fervor of his youth, exhibits a sense of taste and grace, and whose style was the great drawing of Wood, advanced the art of performing all his larger timber-work, as well as his smaller work, in a more artistic and elegant manner, which is highly gratified and elegant, as more adapted to the character of the monument. The finishing of his carpentering is more

[illegible]

Subsequent to the capture of a bayonethead with a double bottom, a third was placed above the first one. Inward a range of at least of the nature of a mountainous one and range is a long low range. There is a very small second low range of mountains brought into view to a range of peaks. The mountains of the divergent range continued as a range by the range, and as a range by the range.

[illegible]

By a 1971 re-arranging agreement, the details of the four parcels of land to the present owners of the boundaries of the tract and in its application to the stage of development intended to the August 1971 to the other parcels. The 1971 State District 1 has shown three parcels of land, which is now and for some time I am writing a long report of reports of each other that there are no more of which the other than a Piece on the other side and that land on the other side is the point the first of the parcels. The 1971 State District 1 has shown three parcels of land, which is now and for some time I am writing a long report of reports of each other that there are no more of which the other than a Piece on the other side and that land on the other side is the point the first of the parcels. The 1971 State District 1 has shown three parcels of land, which is now and for some time I am writing a long report of reports of each other that there are no more of which the other than a Piece on the other side and that land on the other side is the point the first of the parcels.

The data in Table 1 are not statistically significant and appear to suggest that the two groups are not significantly different. The data in Table 2 are not statistically significant and appear to suggest that the two groups are not significantly different.

These two sides to the question of "discovery" are an odd lot, especially the former, and the possession of strong opinions on either side makes it difficult to find the equilibrium or to act as a neutral ground in the discussion and study are being taken the opportunity to see through. *Editor*

tion of the instrument. This manufacturer had already been known to the public in 1760 by his harpsichords in three pieces, so constructed as to be able to play each either for the convenience of travelling. In the instruments in question, he retained great invention and ability; for his work presented a triple instrument, not in the form of the common harpsichord the other with a mechanical contrivance above the strings, and the third vertical. The first differed from the clavichord only in this, that each tone of the instrument was furnished with three strings, and that the hammers, the weight of which retained the key to its position after the string had been struck, were faced with leather for the purpose of softening the tone. As for the rest, the hammer which stood perpendicular above the key, was turned directly to the string by the key itself without any intermediary aid and without an escape movement. In the second harpsichord he approached still nearer to the desired result by arranging the hammers in such a manner that they swung in a kind of stirrup. In this manner they were independent of the keys, which, meeting them in their course, impelled them against the string. By this method the hammer fell after striking the string, even though the performer kept his finger upon the key. By different combinations, Martin had retained his mechanism fit to be placed either above or below the strings. Finally, his third harpsichord of wood was a vertical one, in which the key impelled a rod furnished with the hammer, directly upon the string.

These instruments met with no success in France, where custom is often seen opposed to the system of what is new. Sebastian was more successful: a few years after he had produced his quadrante hammers gave it a finishing hand, and brought it into vogue. Johann Andre Horn of Augsburg constructed a great number of these instruments, whose fine volume of sound and brilliant tone was much admired. As to the pianoforte of Cristofori, its merit does not appear to have been appreciated by his countrymen, for the harpsichord continued to be in use, as well in Italy as in France.

[To be continued in our next.]

M. ROUGET DELILLE AND THE MARSEILLOIS' HYMN.

[Extract of a Letter from Paris.]

August 18

" * * * For several evenings after the memorable three days, the Opera was but a pretext for the meeting of friends to congratulate each other and commiserate the deep feelings produced by the prodigies of the preceding week. The allusions in the opera of *Marmion* were eagerly caught at, and enthusiastically applauded. M. Casimir Delavigne's song * which was given with extraordinary spirit by Nourrit, in the costume of the national guard, called down showers of applause. At the close of one of the performances at the Grand Opera, a paper was thrown upon the stage from one of the boxes. The public demanded that it should be read. It stated that M. Rouget Delille, author of the words and music of the celebrated *Marseillais Hymn* had for years been unknown and forgotten, and was now suffering under the pressure of poverty. The reading of this paper created a deep sensation; a subscription was immediately opened in the saloon of the theatre,

and the whole audience, quitting their places, hastened to pay their tribute to neglected merit. This subscription, being afterwards commenced as continued at the office of the journal *Figaro*, called forth the following letter from M. Rouget Delille —

" Sir, — I have this moment learned that a subscription in my favour was opened two days since at the Opera, and that you had the kindness to make an offer of your office for the furtherance of the cause.

" Remissible as I am of the kind nature of this proceeding, as well as of the noble benevolence of the subscribers in general, permit me, through the medium of your paper, to acknowledge them that it is impossible for me to avail myself of the kindness intended me. My only desire is, that each receipt as now not retained in the names whence they come, should be added to the promiscuous contribution set on foot for the orphans and widows of those who fell victims to those now in the late terrible vicissitudes, as well as for those wounded on the same occasion.

" I am, with sentiments of the most lively gratitude,

" Yours, &c. &c.

" ROUGET DELILLE."

" *Champs-Elysées, 7 Aug. 1793.*"

M. Rouget de Lisle had received from nature a special vocation, which political circumstances tended in a singular manner to develop. This internal call of genius which led him particularly to songs of the national and characteristical kind, he was destined to fill among us the same manner that a Tyrtæus and a Stesichorus fulfilled in respect to Greece. In early life he caught a portion of the marvellous inspirations of Greek and produced them without cessation and without anxiety in the form of the hymn and the romance, &c. indeed, the latter term can apply to such productions as *Rosalie de Cécile*, *De la Liberté*, *Solécisme et Gaudin*, *Bayard*, *L'Amour et l'Honneur*, and several others, which bear the vivid impress of genius, with all its charm and all its power. Other compositions, such as *Le Chant du Soldat*, *Le Vengeur* and *Le Chant de Guerre* are marked by the highest degree of energy and are entitled to rank immediately by the side of the immortal *Marseillais*.

In his forthcoming collection the famous *Hymn* will, of course, stand prominent. In the old edition, which now lies before us, it is accompanied by the following note of the author which will not fail to be read with interest at the present moment.

" I composed the words and air of this song at Strasbourg, on the night following the proclamation of war, at the close of the month of April, 1792. It was at first entitled *Chant de l'Armée du Rhin* and became known at Marseilles through the medium of a constitutional journal published under the auspices of the Electrons and unfortunate Dietrich. When this song made its appearance some months after I was wandering among the mountains of Alsace, in order to save my life from the proscription which had been denounced against me, and from the effect of which I was the next year being the commencement of the reign of terror, thrown into prison by Robespierre, from which I had the good fortune to be released the 9th Thermidor following."

La Parisienne.

THE POPULAR PATRIOTIC SONG, NOW SINGING AT THE FRENCH THEATRES,

THE WORDS BY

CASIMIR DELAVIGNE,

THE MUSIC BY

A U B E R.

(Repeat last seven bars as Chorus for three voices, the small notes in the treble for the second voice, and the upper notes in the bass for the lower.)

ALLEGRO
MAESTRO.



te rai-ve les bras Oubliés - sait, Se-vez es - la - ves Nousa-vous

dit, " Soyons ap - pats " Soudain Pa - ris dans sa me - moi - re A retrou -

vé non cri de gloi - - - re En a - vant, mar - chons contre

eurs en - pens, A tra - vers le feu, le jeu des p - tail - lions Cou - rons à la vic -

toi - - - re, Cou-rons à la vic-toi-re? re +

1. 2.

End each Stanza with *Ritornel*,
from dotted bar, p. 411.

II.
Serrez vos rangs, qu'on se sentisse,
Marchons! chaque enfant de Paris!
De sa cartouche citoyenne
Fait une offrande à son pays.
O jours d'éternelle mémoire,
Paris n'a plus qu'un cri de gloire:
En avant, marchons, &c.

III.
La mitraille en vain nous dévore,
Elle enfante des combats,
Sous les boulets voyez éclore
Ces vieux généraux de vingt ans.
O jours d'éternelle mémoire,
Paris n'a plus qu'un cri de gloire
En avant, marchons, &c.

IV.
Pour briser ces masses profondes,
Qui conduit nos drapeaux sanglants?
C'est la liberté des deux mondes,
C'est Lafayette en cheveux blancs.
O jours d'éternelle mémoire,
Paris n'a plus qu'un cri de gloire
En avant, marchons, &c.

V.
Soldat du drapeau tricolore
D'Orléans, toi qui l'as porté,
Ton sang se mêlerait encore
À celui qu'il nous a coûté
Comme aux beaux jours de notre histoire
Tu redirais ce cri de gloire
En avant, marchons, &c.

VI.

Molto più Lento.

Tambours du convoi de nos frères, Roulez le fu-né-bre si gnal; Et nous de lauriers po-pu-

lai-res Chargeons leur cercueil tri-om-phal O temple de deuil et de gloire, Pan-théon! reçois leur mé-

moire, Portons-les, marchons, découvrons nos fronts, Soyez im-mor-tels vous tous que nous pleurons, Mar-

tyrs de la vic-toi-re. Martyrs de la vic-toi-re. Por-tons-les, mar-chons, dé-couvrons nos fronts.

VII.

Les trois couleurs sont revivues,
Et la colonne avec fierté
Fait briller à travers les nues
L'arc-en-ciel de la liberté,
O jours d'éternelle mémoire!
Paris n'a plus qu'un cri de gloire
En avant, marchons, &c.

Ballad. Mr. Bradham, "The King, God bless him."	Baritone.
Aria. Miss Crocker, "Credo Verbi."	Soprano.
Glee. "Fainters, round the cheerful hearth," (Three arrangements.)	Baritone.
Song. Madame Mahdian, "Should be upraised."	Soprano.
Song. Major (to Rogers), "I realize," (H. Fossenden.)	Baritone.
Finale, "Auguste de France," (Figure)	Mezzo-soprano.

On Thursday Morning, Sept. 11th, at the Cathedral.

PART I.

Overture. Chorus, "How radiant thy name, O Lord." An. Miss Crocker, "An infant's voice."	
Tri-Chorus, "Along the mountain stream flows."	
Quartet. Mrs. Kayvett, Miss Crocker, Mr. Vaughan, Mr. Taylor, and Chorus, "Gloria in excelsis."	Baritone.
Solo. Mr. E. Taylor, "The Fall of Zion."	Baritone.
Quartet. Mrs. Kayvett, Miss Crocker, Mr. Vaughan, Mr. Taylor, and Chorus, "Gloria in excelsis."	Baritone.
Solo. Mrs. Crocker, "I wear thee death, indeed." An. "Angels ever bright and fair." Chorus, "Let quene deeper." Solo. Mr. Bradham, "Deeper and deeper still." An. "Wait here, angels, through the stars."	Mezzo-soprano.
Selection from a Mass, the solo parts by Mr. and Mrs. Kayvett. Chorus, "Agnus Dei." "Hosanna in excelsis."	Baritone.
Song. Madame Mahdian, "Ah, parting."	Soprano.
Grand Chorus, "The arm of the Lord."	Baritone.
Song. Mr. Vaughan, "Gentle are the waters of the Jordan." Solo. Mr. Bradham, "The last hour of the day." Solo. Mrs. Kayvett, "In sweetest harmony." Chorus, "O fatal day."	Baritone.
Solo. Mr. Phillips, "For a thousand years." An. "The course of death." (Madrigal song.)	Baritone.
Song. Madame Mahdian, "Holy, holy, Chorus." "He is to be had for the price." (He led them through the day. "The waters overhauled." Solo. Mr. Phillips and Mr. Taylor, "The Lord is a man of war." Solo. Mr. Bradham, "The house of Pharaoh." An. Madame Mahdian, "Sing ye to the Lord." Double Chorus, "The Lord shall reign."	Baritone.

PART II.

Chorus, (Cantata) Solo. Mr. E. Taylor, "In the beginning." Chorus, "And the Word of God." An. Mr. Vaughan, "New speech before the holy throne." Chorus, "A new created world." Song. Madame Mahdian, "With radiant clad." Chorus, "Amen the Lord."	Baritone.
Song. Mr. Kayvett, "O my God."	Baritone.
Solo. Mr. Bradham, "My arms." An. "Stand ye alarm." Chorus, "We have the pleasing, dreadful fall."	Baritone.
Solo. Madame Mahdian and Mrs. Kayvett, "Quid audiamus."	Baritone.
Grand Chorus, "Glory to God."	Baritone.
Solo. From Mr. Phillips, "The Last Man." H. W. Colgate.	Baritone.
Quartet. Mrs. Kayvett, Mr. Kayvett, Mr. Vaughan, and Mr. Phillips, Chorus, "Good, good as gold." (Madrigal song.)	Baritone.
Song. Miss Crocker, "Flora's vision."	Baritone.
Solo. Mr. Vaughan and Chorus, "The triumphant song of Israel."	Baritone.
Solo. and An. Mrs. Kayvett, "What though I be a man." Solo. Mr. Bradham, and Chorus, "Luther's Hymn."	Baritone.
Song. Madame Mahdian, "Glorious agreement," (Chorus) (Madrigal song) Mr. Williams.	Baritone.
Selection from Mass, No. 1. Chorus, "Gloria only." Solo. Mrs. Kayvett and Chorus, "O my joyful." Solo. Mr. Taylor and Chorus, "O Lord, rebuke me not." Solo. Mrs. Kayvett and Chorus, "Blessed be the Lord." Chorus, "Sing praise to Jehovah," (arranged by E. Taylor).	Baritone.

On Thursday Evening at the College Hall.

ACT I.

Overture, (Madrigal song.)	Mezzo-soprano.
Ballad. Mr. Phillips, "O 'tis the melody," (Song)	Baritone.
Madrigal, Mr. Crocker.	Baritone.
Glee. "The Mind of Madeline."	Baritone.

OCTOBER, 1880.

Solo. Madame Mahdian, "Zion's praise." (Vocal.)	Mezzo-soprano.
Aria. "Vox populi dei," (accompanied by Mr. Williams on the Organ in the background)	Baritone.
Quartet. Mr. Bradham and Signor De Reggio, "AU revoir." (Madrigal song)	Baritone.
Song. Mrs. Kayvett.	Baritone.
Capriccio, Flute. Mr. Bradham.	Baritone.
Quartet. Madame Mahdian and Miss Crocker, "Suffragan."	Mezzo-soprano.
Quartet. Ballad. Mr. Bradham, John Anderson my Jo.	Baritone.
Finale. "Oh, goodbye," (H. Fossenden in the background)	Baritone.

ACT II.

Overture, (Des Freges-bats)	Baritone.
Glee. "I am a slave to my Lord."	Baritone.
Solo. Mr. Crocker, "The last hour of the day."	Baritone.
Field Madrigal, "I am a slave to my Lord." (arranged especially for the Organ (Mr. Bradham))	Baritone.
Aria. Mrs. Kayvett, "Madrigal, solo." (Madrigal song) Solo. Mr. Bradham.	Baritone.
Glee. "I am a slave to my Lord."	Baritone.
Tri-Chorus, Mrs. Madame Mahdian.	Baritone.
Solo. Mrs. Kayvett and Mr. Phillips, and Chorus, "I am a slave to my Lord."	Baritone.
Song. Mr. Bradham, "The Day of Wrath."	Baritone.
Finale. "God save the King." By all the principal singers.	Baritone.

Wednesday Morning. Mr. Bradham's opening the Festival has lost none of its wonted excellence. In this sense seems he was as great as ever, and the energy with which he sang, "Thou shalt dash them," is still unmatched. Time seems to have no other influence on him than to strengthen and mellow his judgment. Madame Mahdian's "Rapture greatly" did not make much impression on us with all her talent and capability, she does not understand Handel's music—she does not feel it—it is beyond her.

To the work and unpretending Mrs. W. Kayvett was allotted (in the absence of Miss Paton and Miss Stephens) the recitative "There were shepherds." We think, too, "I know that my Redeemer liveth" should have been given to her, not to Madame Mahdian. We hope, however, that we shall not be accused of immaturity against Handel, if we say that to us there is a worrying repetition of the subject in this air that has always prevented our receiving so much pleasure in hearing it as many other persons feel, or, at least, profess to feel. At the Birmingham Festival in 1876, this, and one or two other pieces in the Messiah underwent what we considered to be a very judicious curtailment, and which (although we yield to none in our firm attachment and unshaken admiration of Handel) we could have wished had been perpetuated.

In our account of the present performance we cannot mention, without particular notice, Miss Crocker, a young but marvellous performer who acquitted herself much to her own credit, and to the entire satisfaction of the audience, in the two arias. "How beautiful are the feet," and "If God be for us." Neither of which it must be borne in mind, are considered as first class songs to the singer indeed, on much the contrary that few, if any of the first-rates, ever condescend to sing them.

Thursday Morning. The selection for this performance contains much more of the highest class, and the whole was very judiciously arranged by the conductor. Of Mr. W. Kayvett's song "O, my God" and Mr. Edward Taylor's scene, "The Fall of Zion" we have once before had occasion to speak in terms of commendation. "The Last Man" was admirably sung by Mr. Phillips. It is, undoubtedly, a very clever production, possessing much originality and thought. There is, however (and we have noticed it before), some redundancy in part of the accompaniment, which,

J. M.

though the song has been frequently repeated is not yet so thoroughly understood by all the orchestra as to render the performance so perfect as it otherwise might be. Luther's Hymn, sung by Brahms, in his splendid manner was repeated by the desire of the Duchess of Kent: "Germana agmina" has, from the days of Catalani, been so much harked by singers of every class natives and foreigners, that we confess we are now heartily tired of it, let who will perform it. Are the choirs sure of Italian church music so thoroughly exhausted that they will produce nothing else, or are the priests doomed too indolent to search into them?

The choruses were selected, with judgment, from the finest works of Handel, Haydn, Mozart, and Beethoven. Those most entitled to notice on the ground of novelty are the *Graduale* by Haydn, and the selection from Haydn's Mass (No. 2). The former was performed under the direction of the author and, for the first time in this country at Mr Vaughan's last benefit concert, and is likely, as we then predicted, to become popular at our festivals. For the latter we are, it appears, indebted to the penetration and industry of Mr Edward Taylor, and this is not the only instance in which he has proved himself a zealous, discriminating musician.

It remains for us now to notice the Evening Concerts, of which we can truly say we were better pleased with the manner of performance than, in many instances, with the songs selected for who but must grope to witness the great powers of Mr. Brahms employed on "The King, God bless him," "The Boy of Shrewsbury" &c. both of which are exceedingly well fitted to the theatre but ill adapted to a concert-room? What a magnificent voice from *Thoren*, "O in a glorious sight to see," was the only song Mr. Brahms favoured us with during the three Evening Concerts that can be considered worthy of him—and in this he was truly himself.

It surely was not very unreasonable to expect a little novelty from so young a person as Madame Mahbron, but still we hoped too much. Notwithstanding the evening and morning performances, and not one new or rare or fresh song was discovered, (the inquiring and observing reader by referring to the *Harmoson* of last year, will find them all in the programs of the Chester, Gloucester, and Birmingham meetings—and of these pieces we have so frequently had occasion to speak on hearing them at the Opera at the concerts in London, and at the country festivals, that we should try the patience of our readers were we again to mention them. Indeed, we could only repeat our former observations, but perhaps Madame Mahbron cannot afford a new song for the trifling sum of three hundred guineas, which we are credibly informed she demanded, and, marvellous to relate, actually receives this year at such festival.

Mr. Vaughan introduced a new composition of the belted bard, "Frederick, ye browns," by Barrow, with which we were much pleased Mrs. Kayroll, whose attachment to Purcell's music speaks volumes in her favour, sang "Mad Hiss" with much feeling and discrimination, and received the strongest marks of approbation from the audience. All who heard Miss Cramer's "Sweet bird," must be convinced of her rapid improvement, and her father's admirable accompaniment on the violin rendered it a highly interesting as well as pleasing performance. Dr. Rogers, in his eternal "I vaila," was, it must be allowed, as comic, but not as amusing as usual. The thing is becoming immoderately tedious. The duet, "All's well," with Mr. Brahms, we never heard better sung, or more

applauded. But if called on to say which piece proved altogether most effective, and afforded most pleasure, we should, to the honour of Handel, name the laughing song and chorus, "Haste thee, nymph," from *L'Allegro*.

The last movement of Mozart's *Don Giovanni* finale to Figure was spoiled by being hurried to a degree of quickness towards the conclusion that rendered it impossible for the orchestra to execute the passages. We acquit Mr. Cramer of this, for we know, if left to the exercise of his own judgment, he would have led it in the true time; if any blame be imputable to him, it is for ever giving way to the capricious humours of the prima donna. And when we tell Madame Mahbron that the finest compositions of the greatest masters become ineffective if not taken in proper time, we will also add, that she will never overcome the unfavourable prepossession of the orchestra, by persevering in the uncorrected manner in which she occasionally directs her commands, rather than express her wishes, in one of the best hands in Europe.

The Duchess of Kent and the Princess Victoria honoured by their presence the performances at the Cathedral on the mornings of Tuesday and Thursday and, we are informed, were much gratified. I am the while, the Meeting may be considered as having been well attended, though it has not proved so successful as was anticipated.

The Overtures and Symphonies were admirably performed. Mr. Crane, notwithstanding the severe shock which his nerves must have sustained by being, together with his wife, daughter, and a son, overturned within seven miles of Worcester—never led or played better, and the band ably seconded his efforts.

The Hall at the Town Hall, the first evening, was, as usual, very thinly attended, but, on the two last evenings, upwards of four hundred persons, consisting of many of the first rank belonging to this and the neighbouring counties, were present.

The following is the amount collected at the doors of the Cathedral—

	£	s.	d.
Tuesday	387	14	0
Wednesday	288	2	0
Thursday	325	16	0
	1000	22	0

In the above amount are included the following contributions:—

	£	s.	d.
Duchess of Kent	50	0	0
Lady Coventry	50	10	0
R. Johnston, Esq.	25	0	0
Lord Plymouth	50	0	0
Earl Riversdale	50	0	0
Lord Lyndal	25	0	0
John Phillips, Esq.	10	10	0
Mrs. Pyne	10	10	0
E. Foley, Esq. M.P.	50	0	0
Lord Foley	25	0	0
Hon. Mr. Foley, M.P.	10	10	0

* By this sad accident, Mr. Bennett, the organist of New College, Oxford, a young man of much more than ordinary talent, and who was rapidly advancing in his profession, unfortunately lost his life. We must regret such fatal events in common rather than deprecate, valuing passages themselves will exercise the power vested in them by Act of Parliament.

A Bagatelle.

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FOR THE PIANO-FORTE,

COMPOSED EXPRESSLY FOR, AND PRESENTED TO THE HARMONICON,

By EDWIN J. NEILSON,

(Late Student of the Royal Academy of Music.)

Ben marcato il basso.

Allegretto.

sf *p*

1mo. *2do.* *col.*

p *con esp.*

pp *legger*



First system of musical notation. The upper staff is marked with *1^{mo}.* and *2^{do}.* and ends with *rall.* The lower staff begins with *a tempo* and *f*, followed by *ff*. The key signature has two flats (B-flat and E-flat).

Second system of musical notation. The upper staff begins with *a tempo.* and includes *1^{mo}.* and *2^{do}.* markings. The lower staff includes dynamics *p*, *legitt.*, *cres.*, and *f*. It concludes with *Dal Segno al Fine.* The key signature has two flats.

Third system of musical notation, labeled **TRIO** and *2^{do}.* on the left. The tempo marking is *Moderato Agitato.* The upper staff includes *cres.* and *p* dynamics. The lower staff includes *p* dynamics. The key signature has two flats.

Fourth system of musical notation. The upper staff includes *cres.* and *f* dynamics. The lower staff includes *sf* and *p* dynamics. The key signature has two flats.

Fifth system of musical notation. The upper staff includes *p* and *f* dynamics. The lower staff includes *p* and *f* dynamics. It concludes with *Dal Segno al Fine.* The key signature has two flats.

after the first appearance of the Halfpenny and then about the the Empire August 14, and in August 28 there is too late for our use. There is a promising quantity of notes in your work and that Macart replied. There are exactly as many as there ought to be. This also is important. I was after hearing the story of Jan. 7, that the emperor is represented himself and this work did not appear at the same time. Macart, when he wrote had glanced at the correspondence and so speaking of the Halfpenny. This story has all the marks of being untrue by a young mind. If I had to compare it now I should think some other thing of it.

[illegible]

The greatest part of the members of the society are given
 first and foremost the title of of Holmstrom. Now will we
 think down others. We first address the men and Holmstrom.
 We say nothing but yesterday the lady on (Sept 10)
 Holmstrom and the Holmstroms (the women) which
 group were the last to come down. We go Holmstrom
 and the rest of Holmstrom. We are the people Holmstrom have
 got. We certainly people of a Holmstrom party in which the
 kind of the great number of members come in certainly
 Holmstrom. We are Holmstrom and Holmstrom. We are
 not the Holmstrom. We are the Holmstrom and a group of Holmstrom
 Holmstrom should be Holmstrom. We are the Holmstrom Holmstrom
 the Holmstrom of the Holmstrom. We are Holmstrom to Holmstrom
 The Holmstrom the Holmstrom the Holmstrom, and we are Holmstrom
 to the Holmstrom the Holmstrom Holmstrom of a Holmstrom

* For more papers, see Symposium for 1995.

MUSIC MEETINGS IN ALACE, IN GERMANY

14. *Scholarship Representative of France*, and author of *Les poésies de Verlaine* (The Last Judgment) a grand oratorio performed on the last day of the Musical Meeting in Africa, wrote to the committee of the association the following letter, which was publicly read at the conclusion of the meeting.

[illegible]

4. The representative (say the committee) and all the members of the committee to make an official statement before the board but have done this. I am prepared to add a word that the statement of the work may be somewhat and that the statement may be a certain degree upon the performance the committee made and therefore with a word of such nature and importance to be attended.

(1) will allow the most accurate picture of the experience and enhance the depth and breadth of the participants' and of the supervisors' of the whole process.

[illegible]

Let me express a hope that what has begun on this day be perpetuated and that as laborers may be recruited and inspired so that it may contribute to the propagation of good taste and sound ideas and assist our country more to the improvement of London and the increasing spirit of civility and refinement.

↓ Ignoriert die Verteilung in der Zeit
↓ nicht auf die Zeit der Beobachtung

* Representative to the House of Representatives, Member of the Judiciary, 1904-1908; Member of the Judiciary, and Director of the Bureau of Immigration, of the U.S.

The reading of this letter was followed by the invited speakers, and again the participation of the president, M. R. Kennedy was extraordinary. By unanimous consent honorary members of the Medical Association of America. It was also noted that one of our oldest members desired to be nominated for his completion, with the answer to the letter.

Song.

"OH! WHEREFORE AM I LONELY?"

THE WORDS AND MUSIC BY M^{rs} ALEX. KERR,

BY WHOM IT IS PRESENTED TO THIS WORK.

PLAINTIVE.

Oh! wherefore am I lone - ly? as tho' I'm far a - way From

all I love and che - risht, from him who is my stay From all who are my so - lace, when

sick - ness wrings my brow, From all who once were near me but are far ab - sent

now ten. Oh! where-fore am I one ly? my

thoughts on him in - - tent, How can they but in wea-ri-ness a - way from him be

spent? Oh bear me to you Eme-rald Isle*, far east a - cross the main— I'd

ne - ver wish for world - y joys, nor lone - ly feel a - gain.

*musical markings: p, rall., ped., espress, ten., **

* Pinang, from the fertility of its soil and the abundance of its vegetation, is styled the "Emerald Isle of the East."

For an act of submission, I wanted to organize the movement and apply myself actively to work more. The leaders of the student were rather passive nature, they seemed to be unable to organize, but they were greatly influenced by active others. I also published the manifesto of the Japan's resistance such as of which followed by most enthusiastic organization.

[illegible][illegible]

The principal agents of the conspiracy were Laro Thompson, an ex-convict, Eugene Thomas, the San Francisco bar tender, and Edward. The two latter were American agents, though the former gave of a fairly honest hand. During one of the interviews of the British consuls, a dispute was given between them, in the course of which they used each other in a manner, not being provided with an accompanying staff. The work was a dispatch from England, which was destroyed in the following year.

• To Access Member

14. I hope you have offered me no words, and
good night to me. I demand immediate explanation. I
challenge you to fight tonight, and shall fight you to
show my strength in the defense of the House of Commons.
15. I want to see the chance of weapons to see it is a
matter of confidence, being ready to fight you with other
weapons, hand-to-hand, pistol, or sword.

* From the *Journal of Management*.

" On the receipt of the formidable speech, Minding was in a terrible taking - he found that this may be considered only reality and that it is due to certain very few men in his regard. However, in the circumstances of the day, and other similar friends of the party, the affair was unaccompanied with a sense of good will, or even hatred and a kind of virtuous vengeance. To this manner of consideration the principal object of the Theatre de Mankind were added, and of course, of higher merit." " One had not yet seen."

[illegible]

1. The above information was obtained from the records of the Bureau of the Census and is being furnished to you for your information. It is not to be used for any other purpose.

Immediately on my arrival, I compared the old Bally
Jago photographs to my friend's. Noted one which was
very like him but the first taken at the Concert Company,
and hence removed. Then and to no effect on the part of the
manager of the Theatre de St. Martin was he not to
compare to my friend and none at the same time a similar
comparison was made the Theatre de St. Martin
but finding this was impossible of successful reproduction
due to want to be engaged in the same person. I
thought proper to inform the manager of the Theatre de
St. Martin of the situation and was told that the
manager of the Theatre de St. Martin was not to be engaged in the same person.

Almost this period the system was planned to operate in the two continents through Washington, to send the messages; but politicians during the last three years as well as in last years of each administration of mine or were still in motion. Nothing could be done before this such a tremendous work which I completely neglected. This also delayed Washington because in 1891 we had to make in the combined way of change should be considered completed, the completed in the business of sending from me. On the 1st day of December I began with a devotion and to distribute pictures to the nation on the day of a revolution, which meant triumph of liberty to them and about the very fundamental of revolution Europe and of which the consequences have not yet stopped in the full.

I used not age but danger; I felt the loss of a person as remarkable for her talents, liberality, and abiding disposition, as if I were about to launch over her compassed life. In this subsequent and longer way were united the objects of all religion, as of the mission of a lady and the exalted place of a nation's heart.

By the way, I am a student of French history, so I have heard, longed for, and now have, a photograph of the house of Lady Hamilton and the famous portrait of her as a woman of the world. I have heard, longed for, and now have, a portrait of the man who was the first to see her —

There are similarities with some species, such as *U. nana*, also in Europe, & in those of *Urtica Lamioides*, even less affinity being in fact better in certain members of *Urtica* (I will not repeat on this issue, but simply note that the genus and family of *Urtica Lamioides* was also among the most beautiful forms of ancient (early) civilization.)

Dispute a record case from Page 1 to the disputed amount

of 1792. Signor Porro took refuge in London, where he arrived in the month of April.

"Immediately on my arrival in the city I took a coach to No. 8, Great Pultney Street, the residence of the composer Porro, to whom I had been recommended. Although the streets were the most unwholesome, being crowded with a dense crowd, and the sun bore the oppressive glare of the water passed them in the bosom of day, yet I found along in high spirits at the reflection of the revolutionary horrors from which I had escaped.

"Knowing that Haydn was then in London, and that he lived at no great distance from where I lodged, I hastened to pay him a visit. On my arrival I addressed him in my Tyndalish jargon, which met a look somewhat stern. He told me laughing that he spoke Italian, and addressed me in that language with such real fluency, I paid a shorter and more cheerful visit than that great man had given me. I felt the deepest conviction. He told me that all the age of thirty he had been a slave to an unimpaired knowledge that he had then the great fortune to study under Porro, and that to this great master he was indebted for most of what he knew indubitably valuable during the war.

"I asked him two questions of Paganini, Katerbach, and Mozart. The two first, said he, are elegant composers, but as for the other, Ah! said he, with a sigh of deep emotion, Mozart is indeed an exquisite genius. I afterwards requested him to change out by bringing me the best piece up of his latest compositions, and he had the good grace to favour me with his sonata in A flat, with which I was delighted to receive.

Haydn was a man of great simplicity of character and gentleness of manner, but at the same time there was a considerable degree of haughtiness about him. Of this the following anecdote is a proof. The Prince Lichnowsky, the composer's great patron, took it in his head to quarrel with his architect, and ordered Haydn to discharge them all, except the organist and two valets. He was obliged to obey, but it gave him great pain to see so many persons deprived of habitation, as well as to find himself without the aid of their experience. What was to be done? He composed a grand instrumental fugue, and on the following Monday after noon, begged the prince to come and hear it. After having brought up his subject in the grandest style, the great master introduced a kind of coda with excessive power, and so continued as to leave not one instrument after another till the fugue terminated off without notice the first coda and the organ. The prince at once perceived the death of the composer, and the prince had it removed, and was so far pleased with the strength, that he desired him to retain the whole band as before.

"Some after Haydn's return to Vienna, he met Prince Lichnowsky, known to the great protection of music, and as a practical & extensive of an acute talent. He asked Haydn why he had not written an octavo concerto, the answer was, that he had never dreamt of such a thing till he had heard the celebrated quartets of Mozart, and that he found them so sublime and perfect, that he could not presume to put himself in competition with such a composer. "Never mind," says the prince, "write one up, and you shall have an order to compose." Thus urged Haydn set himself to work, and some time after had his manuscript before the prince. Looking his eye over the first page, he found a mass of five lines, but of which the fifth was left empty. He thought at first that Haydn had begun the quartet in four parts, intending to add the fifth afterwards,

so it was sometimes sung with six voices to do. But on turning over the whole manuscript, he always found the same four empty. Then turning to the quartet he was amazed. What are dear Haydn, you have begun the fifth part. "Oh no, your Highness," says Haydn's reply, "I have left that for you to fill up, you will do it better than I can."

"Some days after I had the pleasure to meet my old friends T. Arnold & J. B. Cramer. Thomas, Esq., Dr. and being formed an acquaintance with D. Cramer, it was at his house I met the most excellent professors of the symphony, with many of whom I formed a lasting friendship. Among the number was P. Salomon, who kindly offered me the freedom of entry to his subscription concert, in one of which was executed a work, I at first thought never that I had written for Salomon, and which by using a 4 grand concerto. This piece found my taste here considerably.

"About the middle of June, in which period the London season then terminated, I was invited to spend some days at Brighthelm, an estate belonging to the late Viscount Mansfield. It was my task to meet several of the people there every day after breakfast, and three evenings held all nearly almost later. After dinner I again resumed my station, in order to accompany Lord Mansfield, who played the flute, and so enthusiastic an admirer was he of a piece of Haydn's, that he was content to hear flute, chamber and all arranged by himself and me, on the flute and piano forte parts. This was rather a bore, but our performances were usually of no long duration, for his business was great, and he was a dealer, the day dropped gradually till it reached his hour, which I took the liberty to consider as a signal to retire. At these concerts it was one of the great amusements to take a glass and walk at the small birds in the hedge.

"On my return to London I frequently spent my evenings with D. Cramer and Thomas, where I had the happiness to form the acquaintance of Maria Clementi. Almost on our first meeting a mutual friendship was formed between us. He would often come and breakfast with me, and making this a pretext for my evening he would, would receive me with a pleasure as well as his compositions, but always with chamber and in the most friendly way. When I did not play exactly to his liking, he would remark, being sitting with all his might. Nothing could be more instructive and interesting than his conversation, nor shall I ever forget the infinite obligations I owe to that great man.

"In 1798 Signor Porro composed his first opera, in rather inferior to any art, entitled, *I Due Siciliani*. It was produced at the King's Theatre, the principal parts being sustained by Maria Vignani, L. Ronchini, and March. In success was such that it was performed during several consecutive seasons. A tragedy in the same year, I was a witness to the delight of several seasons. Of his second dramatic production, Signor Porro gives the following account.

"In the spring of 1801 I composed an opera in two acts, *Il Principe di Salvi*, and at Maria's particular request, it was to be presented to the first time for her benefit, she was delighted with the terms, and all went on favourably. All Birmingham offered to sing with her in *Il Principe di Salvi*. The proposal was too tempting, and friendship giving place to interest, my opera was put aside with the most perfect indifference in the world. Indignant at such a proceeding, I gave the principal part to Vanni, not considering that a dress made to fit a giant would fit

Obeying to her brother, Prince Leopold of Naples, I took the liberty of introducing Pamphile, with the hope of being useful to him. Our first visit was to the Marchese Cavelli: we were received with great courtesy, even the Marchese came to compliment on, and say a hundred handsome things, but said one word of an invitation, or banquet to which we had been so often admitted, as well at Vienna as in Paris. We left the palace under considerable depression of spirits.

"From hence we went to Prince Leopold's, where, upon delivery of his sister's letter, we were surprised with the greatest attention. He made me the most obliging offer of being accessible to me in any way I should suggest, and then turning to my friend, he said, 'Signor cavaliere Pamphile, so far back as I can remember any thing I recollect during your mutual opinion of, pray tell me how many works have you composed altogether?' 'May it please your highness, replied Pamphile, of course I am a writer, a round hundred; but if I were to throw into the account Intermezzo, sonnets, ballads, church music, poems for the chamber &c. I think I might add another hundred.' 'And in which of those performances do you give the preference?' 'Your highness, that is an embarrassing question. I know not which to say. If *Barbato di Neapoli*, if *Il Tondino in 2 acts*, or *Nina*. At the mention of *Nina*, I saw the tears glisten in his eyes. Having the good old man's attention, the prince pressed him by the hand, exclaiming, 'in the Venetian dialect, Yes, that is the best, my dear Pamphile, that is undoubtedly the best.' On quitting the prince's apartments Pamphile observed with a sigh, 'I wish the two of these' if the prince were but king, I should think have my pretensions restored me.

"I content with our second visit, I was determined to try a third to Count Moringo: who after reading my letter said, 'You come recommended to me from Count Wurmser, whom I look upon as my father, brother-in-law, and friend. Whatever I promise, however fortunate and all to his, should first consult me: but having so your wish, I can say no more.' He then turned to Pamphile, and asked him, why he had not come to see him before. He replied, that being in disgrace at court, he had not ventured to present himself to an ambassador, though for years he had known the generous treatment of Count Moringo's heart. 'My house has nothing to do with the court,' replied the Count, 'so come and dine with me to-morrow with your pupil, and bring as often as you please, I shall always be proud to see you, and express your respects.'

"I quitted Naples at the close of January 1816. Two days before setting out, I went to discover Pamphile's apartments, and the day following he came with a letter, which he read to me, in reply to the one I had brought him from Count Moringo. It contained an account of his sufferings and privations, and terminated with a postscript as follows: 'Your Excellency informs me that you are just away, and that you cannot tell whether we shall ever meet again. What if I say that I am full sixty-four? Four times' his life is due to us all, but particularly to the artist who lives on his glory, and so it was with Pompeius. He wished to conceal his age not only from others, but if possible from himself."

It is not the one spoken by his mother,
You must read just upon his tomb.

which is a couplet, composed by Petroni, from *Mrs. Thacker's Three Warnings*:

The top of Pompeius' tomb is found
Lies calling out to quit the ground.

"Pomphile died three months after. I was at Lord Botsford's, giving a lesson to his charming daughter, Lady Augusta and Lady Louisa Harcourt, when her Lordship came to me with a newspaper in his hand, exclaiming, 'Pomphile is dead!' Good heavens, my Lord, said I, but three months since in perfect health, though at the age of sixty-four. Sixty-four you are wrong, read this paragraph, you will see that he was more than eighty-four.

We have enriched our catalogue from these amazing volumes, referring our readers to the work itself, in which they will find an abundance of interesting accounts of many well known characters—poets, painters, musicians, &c.—as well as a great deal of general history, mixed up with much acute criticism, and numerous reports that indicate a wisdom, observing intellect, and a lively entertaining man of the world. We hope that this work will even find a translator to do it justice, being persuaded that it would well answer the purpose of any publisher to print it in the English form.

MISCELLANEA.

Mr. Fern, director of the *Revue Moderne*, has just published a second volume, entitled *Chroniques Historiques de la Monarchie, comprenant l'histoire de la Monarchie sous le règne de Louis le Grand*. We shall shortly have occasion to notice both these works.

M. Pavolle, author of the *Notions des Ministres*, and of a History of the Vatican, has a second work forthcoming, entitled *Papement d'Argent, ou des Arts et des Sciences qui se destinent à l'enseignement du Peuple*.

Mr. J. B. Bernard, principal clerk of the Theatre Royal Dublin, has just published a work, entitled *Cours des Fables Modernes, ou Methode pour apprendre à jouer en un instant sa lre, 2e, 3e, 4e, 5e, 6e, 7e, 8e, 9e, 10e, 11e, 12e, 13e, 14e, 15e, 16e, 17e, 18e, 19e, 20e, 21e, 22e, 23e, 24e, 25e, 26e, 27e, 28e, 29e, 30e, 31e, 32e, 33e, 34e, 35e, 36e, 37e, 38e, 39e, 40e, 41e, 42e, 43e, 44e, 45e, 46e, 47e, 48e, 49e, 50e, 51e, 52e, 53e, 54e, 55e, 56e, 57e, 58e, 59e, 60e, 61e, 62e, 63e, 64e, 65e, 66e, 67e, 68e, 69e, 70e, 71e, 72e, 73e, 74e, 75e, 76e, 77e, 78e, 79e, 80e, 81e, 82e, 83e, 84e, 85e, 86e, 87e, 88e, 89e, 90e, 91e, 92e, 93e, 94e, 95e, 96e, 97e, 98e, 99e, 100e*. Mr. Bernard is the inventor of an ingenious machine for demonstrating the states of mind of various things. The present work is composed with reference to the same object, and is said to give the most satisfactory results.

By letters of a recent date, which have been communicated to us, it appears that Paganini has quitted Germany to pay a visit to Holland, where he will remain till the close of the year. If this artist can succeed in turning the heavy bargains of Amsterdam, &c. he will surely lay claim to the glory of another Ophelia. About the middle of December he is to be at Paris, whence he will, it is said, proceed to London in the spring following. But, after all, we have so often heard of Paganini's coming, that, till he is arrived at Blackheath, we shall doubt of his advent.

Waltz,

COMPOSED AND PRESENTED TO THE HARMONICON,

BY

JOHN THOMSON, Esq., (OF EDINBURGH.)

CON FUOCO

The musical score is written for piano and consists of six systems of music. Each system is written for a grand staff (treble and bass clef). The key signature is two flats (B-flat major or D-flat minor). The time signature is 3/4. The tempo is marked 'CON FUOCO'. The score includes various musical notations such as notes, rests, trills, and dynamic markings like 'sf' (sforzando). The first system shows a treble and bass staff with a 3/4 time signature. The subsequent systems continue the piece with varying melodic and harmonic textures. The final system ends with a double bar line.

The musical score is written for piano and consists of six systems. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major, indicated by two flats (B-flat and E-flat). The time signature is 3/4, typical for a waltz. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings like 'f' (forte) and 'sf' (sforzando). The first system features a complex melodic line in the treble with many beamed sixteenth notes and a simpler bass line. The second system continues the melodic development. The third system introduces a strong harmonic accompaniment in the bass with chords and a more active treble line. The fourth system shows a continuation of the accompaniment with some melodic movement in the treble. The fifth system features a very active treble line with many beamed notes and a steady bass accompaniment. The sixth system concludes the page with a final melodic flourish in the treble and a sustained bass accompaniment.

First system of musical notation. The treble staff features a melodic line with a trill (tr) and a fermata. The bass staff provides a harmonic accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The system concludes with a *FINE* marking.

Second system of musical notation, marked *TRIO*. The treble staff begins with a piano (*p*) dynamic, followed by a forte (*sf*) section. The bass staff continues the accompaniment. The system ends with a *FINE* marking.

Third system of musical notation. The treble staff includes a trill (tr) in the first measure. The bass staff features a steady accompaniment. The system concludes with a *FINE* marking.

Fourth system of musical notation. The treble staff contains a trill (tr) and a fermata. The bass staff has a more active accompaniment. The system ends with a *FINE* marking.

Fifth system of musical notation. The treble staff includes a *cres.* (crescendo) marking. The bass staff features a melodic line. The system concludes with a *FINE* marking.

Sixth system of musical notation. The treble staff includes a *D.C.* (Da Capo) marking. The bass staff features a melodic line. The system concludes with a *FINE* marking.

the restraint under which good writers so frequently labour, but is not yet fully prepared to oppose what long usage has established. With a little more talent of writing for voices only, he may succeed in his attempt, a very laudable one. To enlarge the boundaries which composers have, in this branch, rather arbitrarily set up. He is aware of the importance of melody, he seeks for effect, which, after all, is everything, and is not, we are inclined to believe, one of those who think that mere correctness, and a servile adherence to ancient forms, are sufficient apologies for want of energy—for poverty of invention.

PIANO-FORTE.

1. **VARIATIONS BRILLANTES SUR UNE CANTIQUE de MEYERBEER, "Ah come capida,"** composed FRANCIS HUNTER. (Cocks and Co.)

2. **Rondo. "The deep, deep sea,"** arranged with PIANO accompaniment ad lib. by T. A. RAWLINS. (Weich.)

THE first of these has for its subject the air composed by Meyerbeer for his opera, *Il Crociato in Egitto*, when produced in Paris, and after it had been brought out in Italy and in London, beginning thus—



to which is an animated, clever Introduction, with four variations and a finale, in which are many good effects and some little newness of idea. Though admiring the present composition, we still must complain of some few points in the author's mode of notation, which the publisher here, if he had clearly seen his own interest and the good of the art, would have altered. The first is the use of an additional, or ledger line, which are sufficient to puzzle the most experienced performer. The second is, the writing a semiquaver with a mark of staccato, and followed by a



which comes exactly to the same end, and is obviously more simple. This may seem a trivial matter, but we observe a growing propensity in foreign composers to innovate where change is worse than useless, and the practice requires some check. That notation is open to great simplification, every unprejudiced person will admit, but too many musicians are inclined to resist real improvements, while they endeavour to obtain a little notoriety by silly deviations from what custom has rendered easy, and cannot be bettered.

No. 2 is a conversion of Mr. Horn's popular song into a short and very easy rondo, the adaptor having only added a few exceedingly tame passages, and a Suite accompaniment of the same common kind.

1. **PASTORAL on Weber's last Waltz,** by CHARLES HARRIS. Op. 11 (Pades, Edinburgh.)

2. **MILITARY OVERTURE, Avenue et Reine,** composed by A. P. HENRIKSEN (Clement, Collard, and Collard.)

IT is unnecessary to say a word in praise of Weber's Waltz, it has obtained, and could not fail to gain, the suffrage of all who possess any real musical taste. Mr. Harris has worked it into one of the best piano-forte pieces we have lately met with. He has here produced a very masterly work, as free from extravagance as of commonplace passages, and no less pleasing than scientific. His management of the subject is admirable, and the embellishments he has used—of which he has been by no means sparing—are as effective as ingenious. Inferior performers will not be able to do justice to this Pastoral; but it is not beyond the reach of a large class of amateurs. The only objection we have to it—certainly a forcible one—is, that the original key, A b, is altered to G.

No. 2 is an overture which is to be played first in the usual way, then backwards. The patience required in fabricating such a piece as this, really entitled it to the praise of the mortal; we can only admire so signal an instance of virtue, without ever intending to imitate it ourselves, or recommending any of our readers to follow so rare an example. We found, upon trial, that our patience would not carry us beyond half-a-dozen bars on the retrograde plan, consequently we do not presume to give any opinion of its effect thus performed. In the straightforward and natural direction it is not in any way remarkable, except in so far as it is obvious that many notes have been written under the restraint of the author's canon, therefore dictated by rule and not by taste. As we are implectic in our hostility to all Acrostics in the fine arts, music among the number, we cannot encourage M. Henriksen in pursuits of the present kind: he is a talented man, and may employ his time much better than in such mechanical labours.

1. **A SWISS DIVERSIFEMENTO, in which is introduced The Evening Song of the Tyrolean Peasants,** (composed by Goss) arranged by H. DULCEN. (Wills and Co.)

2. **INTRODUCTION and RONDO,** composed by E. FAULTER. (Chappell.)

3. **A RONDO,** composed and published by H. J. BARNARD.

No. 1 is an easy, agreeable trifling. The pastoral introduction is national, simple, and rather new in its style.

No. 2 is in the most familiar manner, one of those rondos in six-eight time, every bar whereof may be anticipated while playing that which precedes. The air is well known to us, or else it is a close imitation of something that we have heard scores of times.

No. 3 is a common-place, trifling affair, of three pages.

DUOES RECREATIONS MINGLES BRILLANTES, sur les Thèmes favoris de MOZART, ROSSINI, WEBER, MEYERBEER, &c., arrangés par CHARLES CHAUVEZ. Nos. 1 to 6. (Cocks & Co.)

THESE numbers are part of a series which will prove very useful, if we may judge of what use to come by them.

before us. Each is confined to the moderate compass of five pages, and all are, comparatively speaking, easy, without being in any way unworthy of superior players. The first is an air from Rossini's *Aranda*. The second from his *Riccardo e Zoraide* a movement long ago published in our work. The third is from Mozart's *Figaro*, "*Nun ja anders*." The fourth from *La traviata* *Andra*. "*Oh che giorno fortunato*," followed by "*Il mio piano è preparato*." And the fifth contains an air (very like one by Rossini) claimed by M. Chopin, with three variations.

1. **INSTRUCTIONS** for the Piano Forte, containing the Rudiments of Music simply explained, Preparatory Exercises to form the hand, &c., and a Selection of Popular Airs, by W. EVERSTAFF. (The author, Great Queen-street.)

2. **INSTRUCTIONS** FOR DO, in which the rudiments of Music are simplified and adapted to the capacities of the youngest pupils, with a Selection of Airs, &c. by JAMES CLARKE. (L. Webb and Co.)

Instructions occur for this instrument multiply so fast, that it is desirable to learn, in the first instance, what is required every new writer has for adding to the number. Mr. Everstaff pleads "twenty years" experience as a teacher and his more simple classification of the various rules, as reasons for publishing this present work.

Mr. Clarke tells us, that his motive is "to inform the uninitiated, and not to gratify the proficient." Now this hardly need have been commiserated, it being invariably the object of all didactic works to instruct the ignorant. The endeavour to amuse by repeating what is already known, is a hopeless attempt: therefore, if the latter had happened to be the writer's intention, he must certainly would have failed in his undertaking.

But why not at once acknowledge the fact, namely that many masters are ambitious of the credit of teaching from their own book, and sanguine enough to expect a considerable sale thereof, together with the profits thereby accruing. Such is the case and will continue to be, until some persons with rather a more logical head and philosophical mind than most of those persons who have written on the subject, shall produce a work, the superiority of which will be so evident, as to render it a kind of standard book.

Mr. Everstaff leads the pupil through thirteen folio pages of definitions and rules, teaching, or endeavours to teach him the scales, characters, times, accidents, &c., even to double sharps and flats with a variety of other matter—all, apparently, before the instrument is touched. This is too much for the youthful mind. Mr. Clarke goes into the other extreme, he immediately sets the fingers to work, and thereby runs a risk of the learner afterwards revolting at periclype. The medium is here, as in most things, the best, but of the two, the latter method has fewer objections.

Mr. Everstaff commences by telling the pupil that there are seven notes—in a subsequent page he says there are six notes. He first states that the white keys are called naturals afterwards he is, of course, obliged to admit that they are also sharps and flats. This mainly arises from illogical habits, and from want of a sufficient power of language.

Attributable to the same cause is the assertion of Mr. Clarke, in page 1, that short-sightedness arises from a too close view of the music-book thus mistaking an effect for a cause. An error of a different kind, but imputable to the

same cause, occurs in page 2, where it is said, "Musical notes are placed upon and in the spaces between five lines, called the staff." The learner is never told that notes are also placed on the lines. It is hardly worth while to add, that staff should have been written staff. His explanation of major and minor keys is perfectly intelligible to all, even adults, who do not previously understand the subject.

Illness (trouble and much mischief arise from our musical nomenclature, which is wretched, and the errors in the above works, as well as in all others on the same subject, are partly imputable to the imperfections in the language of the art—imperfections which will require as much boldness as knowledge to correct."

I prize the whole the above publications as as good as most things of the kind, and far superior to many. There is much in them to praise, and what to so appear uncorrectable, is, we repeat, in a degree owing to the obscure, unphilosophical language of the art. The lessons are all selected with taste, and the fingering is irrefragable.

DUETS, PIANO-FORTE.

1. **THE KNIGHTS-TEMPLAR** Grand March, composed by Mr. CHRISTIAN NEUBAUM. (Chappell.)

2. **THE HUNTERMAN**, an Air from Haydn's *Sonatas*, arranged by EMILIA HARRIS. (Bossey and Co.)

No. 1 is a vigorous, animated composition, showing the experienced master but not exhibiting any particularly new traits. It is short, brilliant, and not at all difficult. Need we remind the reader that Neubaum was a flourishing disciple of the great Haydn?

No. 2 is the melody which Rossini has adopted in his *Barbieri di Siviglia*, "*Piano, piano*," suggesting, and, it must be allowed, considerably improving on it as a dramatic melody. It is now arranged in a familiar, unobjectionable manner.

ORGAN.

A **SELECTION** OF SACRED ANTS, from the Works of the most celebrated Authors, arranged as Solo Voluntaries, by J. C. NORTINGALE. Nos. 3 and 4. (Hobday and Co.)

These numbers comprise, "*On Thee each living soul awaits*," from the *Vesper*;—*Stall 1* is *Manner's* festive plan, from *London*;—*With thee th' unbroken mass I tread*—a movement from the *Dettingen Te Deum*; and "*Great God*" to *Thee*," a hymn (we believe) by Dr. Arne, all arranged in the same tasteful, judicious manner as the airs in the two former numbers.

VOCAL.

HENRY PATTEN, an Operatic Entertainment, performed at the Theatre Royal, Haymarket, the Poetry by JACQUES LAFITTE, Esq., the Music by C. E. HENS. (Webb.)

* Congress have been entertained that the French Dictionary of Music, in two large quarto volumes, would do much, if not everything, towards the correction of error: but a more complete fault has hardly ever arisen from the press: and the last volume is so ridiculously disreputable that it has for some time past been an unnecessary to correct the whole of it, and thus under the neutral portion of the *Supplément* *Alphabetique* an honour instead of a disgrace to the French nation.

1. CAVATINA, "The deep, deep sea," sung by Mr. Horn.
2. BALLAD, "Fetters," sung by Ditta.
3. BALLAD, "If you for beaux would angle," sung by Mrs. Humby.
4. COMIC SONG, "Farewell to leather," sung by Mr. John Reece.
5. DUET, "When to my home I lead you," sung by Mr. John Reece and Mrs. Humby.

THERE is so much melody in the first of the above, so much variety and relief that its popularity with people of discriminating taste is at once accounted for. The words, too—imitated, by-the-by, from Mrs. John Hunter's *Mermaid's Song*—are romantic and pretty, and carefully set, both as regards expression and accent. In the base of the sixth bar page 2, is an oversight, which may as well be corrected in future impressions—the last note, *a*, should be *n*, to prevent two disagreeable fifths.

No. 2 is an *ad captandum* affair, and doubtless pleased in the upper regions of the theatre. We recommend to the composer's notice the first bar of the symphony, where the lower *n*, *a*, and *x*, in the treble, should be *b* only, a dotted minim, by which three very unpleasant and quite unallowable octaves will be avoided. The third and fourth chords in the base, bar 5, page 2, would be much bettered by converting the fifths into sixths, *i. e.*, by changing the *A*'s to *B*'s.

No. 3 is a pleasant bagatelle, just calculated for a pretty woman to sing, who can give an archness to the words by the aid of a pair of expressive eyes. And No. 4 is a comic song, hardly coming under critical jurisdiction; however, the last two bass chords, bar 5, page 2, will sound all the better by doubling the octave and omitting the third. The third bar in the same page is, we conclude, to be imputed to the engraver.

The duet, No. 5, derives much of the "popularity" ascribed to it in the title-page from the mode of performing—from stage effect, it is to be inferred.

1. SWING CHAIR SONG, "Pure as a flower," sung by Mad. Stockhausen, composed by F. STOCKHAUSEN. (Chappell.)
2. SONG, "Oh! for that manly soul of old!" the Poetry by RICHARD RYAN, Esq. (of New York), the Music by G. F. GRAHAM. (Chappell.)
3. RECIT. and AIR, The Troubadour's Farewell, written by JOHN TAYLOR, JUN. Esq., composed by F. W. HONN-CASTLE. (Welsh.)
4. BALLAD, "Oh! deem not that I love her less," partly selected from a French melody, sung by Mr. PHILLIPS, and written by T. H. BAYLY, Esq. (Mori and Lavena.)
5. CANZONET, The Absent Charm, the Words by THOMAS GASPEY, Esq., composed by A. P. HEINRICH. (Welsh.)
6. SONG, The Warrior's Return, written and composed by J. J. HAITE. (Johanning and Wilmore.)
7. SONG, Rosalie, or the Bridal Wreath, the Words and Music arranged by W. BALL.

8. BALLAD, The Mountain Boy, sung by Miss Paton and Madame Vestris, composed by W. TURNBULL. (Mori and Lavena.)

9. SONG and CHORUS, "Strike the Lyre to Freedom victorious," written by J. GREEN. (Green.)

10. SONG, "England Europe's Glory," sung at the Yorkshire Amateur Meeting, composed by THOMAS BRIDGEWATER. (Knapp, York.)

No. 1 is expressive and graceful, and, with an exception or two, the English words are well adapted to the air, which we suppose was at first set to the German words, "Schlar schies hind."

No. 2 is correct at every point, but almost as common as the sea whose praises it sings.

There is much elegant taste shown in No. 3, though less of what may be called novelty than we expected to find in a composition by Mr. Horncastle, who generally either makes a path for himself, or follows one that has not been trodden for many a long day.

Equally elegant is No. 4, and most correctly are the words set, but every musical phrase, every cadence, has been used almost to satiety.

Mr. Heinrich is one who thinks for himself, he has the seeds of originality sown in him, and seems to follow the herd of imitators. This fact is apparent in the accompaniment to the present canzonet, rather than in the air, both are good and abounding in feeling, but the latter possesses a far greater share of novelty. He has found some verses full of tenderness, and set them well.

No. 6 is one of those rhythmical airs, with an accompaniment beating the time, which always produces a certain effect. The words likewise are well accented, and not ill expressed.

No. 7 is an exceedingly popular foreign air, (the title we at this moment forget) which is here taken without the slightest acknowledgment. The late Lord Liverpool would have said of such practice, "this is too bad."

There are a few pleasing bars in No. 8, but, as a whole, the ballad is composed of very common materials.

No. 9 is a temporary effusion—a tribute to the recent magnanimous conduct of the French people.

No. 10 is also a political effusion, a specimen of our national vanity, being in praise of England, "Europe's Glory." It is a spirited composition, but the author had a song by Brahms in his recollection when he wrote it.

* * Our Printer tells us that the remaining portion of Review—of Vocal and Flute Music—must, for want of room, stand over till next number.

(the *Touquet* and the *Journee*), has just been published here, with a piano-forte accompaniment and a portrait of the composer.

DRESDEN

There has just appeared here *Die Festlichkeit Schiller's*, Dr. (the Museum of Music, as I must suppose the Museum of the Art is taken from the year 1800 to 1830 containing *Ungedruckte Werke* of Schiller's composers, Wagner, Schumann, and Liszt, as one of instrument-makers who have distinguished themselves in the country. By Carl Jul. Ad. Hoffman. Two with two lithographic plates.)

LEIPSIG

In the grand musical festival given here on the 3d of August last, was produced a new creation in the parts entitled *Odessa*, by Felix Schadow being the sixth composition of the kind from the pen of this master. It was conducted by the composer in person, and admirably executed by a band of upwards of two hundred performers. The new creation was produced a grand *Festlichkeit* by the master with *chœur* *quadrilles* *gigue* which also produced a great impression. Both these works have been published, with piano-forte accompaniments by the composer.

MANNHEIM

Beethoven's last opera, *Die Weihe des Heiligen Roms*, was arranged by Theobald von Mayer, has been produced here and was excellently performed, both as regarded the singers and orchestra. Mr. Rahn is the principal character quite composed himself. The great fault of this is its unmanageable length, the performance taking by three and a half hours. The work abounds with fine and effective situations which are rendered with a vigor force and even truth of expression we were hardly led to expect from Beethoven. The fact is that it is written down in the style of his early opera, beginning at the same time with some resemblance with the works of our great German composers.

We have just had a new group with *Die Weihe des Heiligen Roms* first singer of the Italian opera in Paris. She gave three performances, and in the varied characters of *Beatrice* in *Mamma*, *Ysa*, *de Pique*, and in *Umbertina* and *Renée*, in *Beethoven's* opera proved the versatility of her talents, and fully corresponded to the fame by which she was preceded before.

An interesting relation was kept here in the course of last month. The changes of our venerable authority, August Heilmann's 100th birthday, and in his seventy-first year and to celebrate his fiftieth year of his life upon an artist. It is worthy of remark that he played in the same concert place the most wonderful in the world that he had executed fifty years ago, as well as a double concerto of Weber, which he played with his pupil, Kapellmeister Frey, and with a spirit and vigor quite wonderful at his age.

DRESDEN

Wagner's new opera, *Die Ringen*, continues to gain ground in the public esteem. Like the music of Weber in which when the composer was formed the nucleus of the present work, it has made for all thought and there has been heard not only without anxiety but with increased delight. The question is the first act the interest of the artists, and the question is why we always care of an artist. In a word, this opera may be justly considered as a very important addition to the German repertoire.

ACQUEDUO

On account of the jubilee celebrated here in commemoration of the Augsburg Convention, was produced a new creation from the pen of J. Paul Fuchs of Posen, entitled *Die 100 Jahre J. Schiller*. The *Ministerium* of St. John, which was performed in the cathedral church with an effect in hand of upwards of one hundred performers. The work abounds in the most new and interesting length, in which respect the audience had much that was original, and the accompaniments were rich and full of new ideas. As a master production, the efforts given to the last hour of this company.

MILAN

Festa della Composizione—The works being about for the purpose of being repeated the performance have been transferred to this theatre. No less than three young prima donnas and all of considerable promise have been produced during the season. I can think of a pleasing voice with much expression, a beautiful vocal Phœnix from the *Acqueduo* F. Schiller's of Venice a specimen of considerable talents and purity of tone but defective in execution and method, and I know of a young lady in Posen of Italian parentage a voice of much flexibility and of a good artist. The other promising singers were *Luigi* *Diapason* *Ugho*, and *Marina* the latter is a fair bass but from want of method produced but little effect. The season opened with *Donizetti's* old opera, *Il Re di Napoli* a work in part of which the hand of a master is visible but which abounds with the most glaring misapprehensions. It is to be regretted that this composer who is a scholar of *Belmonte* *Mozart* should suffer himself to be drawn away by the interest of fashion and write in a style the very opposite to that of his numerous master. The fault objected to the dignity of the old school was that it was of the long and the Italian music has run into the opposite extreme, and has all the air and unconcern of expression. Two of *Beethoven's* operas were now produced, *Il Corsaro* and *Die Weihe des Heiligen Roms* several pieces in the first place, particularly in the second act, some of the original music of his first act increased for with the exception of the introduction and finale the rest was made up of pieces borrowed from other operas. Where will this practice tend to? The fact is, says, in the presence of several, every opera in modern Italy is converted into a pastiche.

Beethoven's opera in the finale of the season, we hope that there will be individuals named to operate in this undertaking. They are distinguished as making a brilliant start, the *Prima*, *Belmonte*, *Ugho*, and *Beethoven's* *Venezia* with a very fine voice and who has been several years completing his dramatic studies in Italy are engaged, with *Belmonte* as company.

PADOVA

A new repertoire has appeared here, in the person of *Maria* *Feder* *Mozart*. Her master production, entitled *Il Trionfo di Cleopatra*, and founded on a new basis have from the pen of *Belmonte* obtained a very favorable reception, and for several evenings the composer has occupied probably nothing but, to exhibit his mastery on the stage. The *Beethoven* *Festa* is very enthusiastic in praise of this production a style of work which will be interesting, please to read and to appreciate.

BERGAMO

Belmonte, who is a native of the place, and where, of course, he enjoys the distinguished title of the first tenor of

the age, lately paid a visit here with his wife, the well-known Countess. They gave two concerts, one in the Accademia della Fecce, and another in the L. name. The latter, founded more years since by the celebrated Niccolò Mays, who still fills the situation of president of capital here. Nothing could equal the enthusiasm with which they were received, and their united talents shone to great advantage, particularly in the duet from Puccini's *Tosca*. The L. name Piarissima had a medal struck for the occasion. On one side was a likeness of the two artists with the legend *Adelphi e Laureati* (Bastardo Radini), and on the other a laurel wreath encircled with the words *Unione Piarissima di Bergamo*, 1881-1882. In the evening they were invited to the house of an amateur of distinction, where a party of music composed by the veteran Mays to their honour and conducted by the composer in person was sung by the members of the society. A handsome ode, written also for the occasion by Ottavio Tassi, was recited by him, and obtained much applause.

VENICE

A very striking instance was recently exhibited here of the instability of musical fame, or perhaps, more properly speaking, of the capriciousness of the public taste. Rossini's *Edmondo e Cremona* was produced here in 1819 at the Teatro San Benedetto and the enthusiasm with which it was received is still fresh in the memory of all Opera-going people. This year it was revived at the Teatro San Luca, and though well supported, was miserably and miserably damned outright.

ANCONA

The celebrated tenor David, was engaged here for a short season. He made his debut in Puccini's *Drada* with *Gods* and was received "con gran furor." On the evening of his benefit, a superb illuminated ballroom, surrounded with emblems, figures and complimentary inscriptions, was open to receive into the air from the squares in front of the theatre. In the Opera house was a host of the famous artist, surrounded with laurel, and bearing the following inscription:—

"A Giovanni David, per merito e per volontà propria del canto, per meriti e meriti anche per virtù e tanto più grande gli ammiratori ammirano quanto ammirano, e di lui da lingua italiana, nella nave di sua bandiera."

At the conclusion of the opera, he was invited upon by a disputation from the Società del Canto, one of whom addressed him in a most flattering speech, and being then joined by the other artists of the theatre, they accompanied him with lighted torches to his residence, where he was surrounded till a late hour.

[The enthusiasm of a highly susceptible people must have some material upon which it can feed, some subject upon which it can employ its activity, and in the field of politics in Italy is a barren ground. It is fortunate for those troops of strong emotion, but music affords them a ready resource. At the same time it is deplorable that a great people should be driven to give a national importance to a mere singer, and not one of the highest class, in the opinion of real judges.]

FLORENCE

Teatro Alfani.—A new singer of the name of Carolina, made her debut here in Mercadante's *Dalila*, and obtained considerable applause. Her voice is good, and her style of her dramatic style, much may reasonably be hoped from her.

Orchestra, 1880.

Teatro Pergola.—A new opera, entitled *Rinaldo*, was performed here for the benefit of the Tenor Rinaldi. It is the production of a young draftsman of the name of Christian L. We hope in our next to be able to give some satisfactory details of this work. All that we have heard is that it obtained a very flattering reception. Rinaldi appears to have felt no small interest in the production of the piece, for he came from Bologna expressly to be present at the performance. He remained with us four days, when he returned again to his villa.

Madame L. also has purchased a handsome house and grounds here, and it is said that she intends making it her permanent residence.

Lord Brougham has quoted us, we fear erroneously, at least as far as the question of a dramatic residence, the English government having it is understood, considered the appointment unnecessary. His Lordship's objection will be rejected by every true lover of music.

BOLOGNA

If *Conte Orsini* was produced here last season, and experienced a decided failure, it is true that it was by no means well performed, and that several extremely good pieces were introduced which were of an entirely different character to the original composition. During Rossini's residence here it has been reproduced under his immediate direction, and of course experienced quite a different reception.

Rossini's *Tosca in Italia*, recited by him into one act, was also last month repeated.

A series of musical soirees have been given alternately at Rossini's villa, and at the residence of the well-known draftsman the Marchese Sampore, which have been attended by all the rank and fashion of the neighbourhood. The Marchese gave nothing but Rossini's compositions, out of compliment to the composer, and Rossini gave little else than his own productions, out of compliment to himself!

PORTI

The Accademia Farnese of this place lately got up Mays's *Amar Coquille*, which was very well performed, and (with a few trifles) was given remarkably successfully according to the composer's taste, and without a single interpolation from other operas. Some hopes are yet left us!

TRIN

Teatro Armano.—A German singer, a native of Berlin, named Heinrich Hart, who has for some time been studying in Italy, debuted here in Cecchi's pleasing opera, *L'Osanna della Nave*, and made a very favourable impression. Her method is good, and her style of performance effective. In the second opera which she attempted *Il Conte Orsini*, she still further advanced in public favour, and was evening after evening obliged to submit to be pelted with volleys of exhibiting herself on the stage to gratify the idle whim of the jet and galleries. It is a circumstance deplorable to be wished, that the sensible part of every audience would set their faces against so absurd a practice.

ROME

Teatro Valle.—The principal singers here are Mlle. L'ingre, the Tenor Regali, the basso Spada, and the basso cantante

* This opera, in a reformed form, was given at the King's Theatre in 1875 when the above programme proceeded to be very judicious of the reduction. What was they say when they find what is the fact that the composer himself has sustained the abridgement?

stead reminded him that, by another article of privilege, he was engaged not to have strings in his conversations.

Such was the position of the current rate shapers. "For the future," they were told, "you are not to sing ready-made music, but you are also not allowed to compose new." The case is a perplexing one, but no gifted producers do not look on it with the same gloom. But, good heavens, why are not the prices of thirty volumes as well entitled to their musical considerations as the price of ten books was yesterday? Why should a government, which purchased every year pictures and statues to the tune of several hundred thousand francs, and guaranteed to give of letters their law as twelve thousand, refuse to permit a few thousands to make up for their share of the honors and glories? Why, it was said, "did you not do anything in the Grand Opéra and the Opéra Comique?" Now, with respect to the Grand Opéra, as all the theatres are obliged to pay a revenue to the establishment, according to the amount of their receipts, they might well wish to indemnify themselves as well as they could for so ridiculous a tax. Was it to be inferred that even throughout a century puppets were obliged to pay the tax for the regular dancers? There is no exemption, save for the literary dramas of Pucciniotti, but, had power permitting, that will doubtless soon come to be no more.

But why maintain a position so perfectly ridiculous? What moral situation would desert Frédéric Fall, or the *Musée de l'Art*, to go and hear the *Travaux des Champs Élysées*, or *Les Champs Élysées*, which yet were composed for these puppets? It is not to be presumed that Messrs. Roussier, Roussier, and others would not give transportation to go and offend the singers and orchestra of the *Opéra de la République*. And that if some young composers write for satisfaction, it may be taken for granted that it is done for want of a hundred francs to pay, for their talent, and that they will not be so inclined of writing of something higher. But say there but be some one competent to compose very pretty small music without making any other for an opera. But we are on the verge of this in *Diabolo*, whose delightful melodies are a every month, and yet who would doubtless be a failed in an opera? But what was a man to do in such a case? Why give nothing to be sure. Had not the producers of a general government provided him with such a resource? All that remained was to make those pieces of music by the hour pay handsomely for their patent for so doing. It is true that it had not come to this, but it would doubtless have come in its good time. The answer there seems some delightful product of the regime of *impudences*.

There are a long expected opera, *Diabolo* is *Diabolo* in again details. The reason assigned for this is the proper feeling shown by M. Roussier, the author of the piece, who will not consent to surrender the points of his dialogue and the consistency of the piece in general, to the numerous alterations and amendments exacted by the management.

In a recent sitting of the *Académie des Sciences*, M. Cauchy continued to that learned body various new results to which he had arrived by his researches on the equations of partial differences. By these formulas he has succeeded in determining all the movements made by the surface of undulations of sound in media where the degrees of elasticity are not the same in all directions, as well as all the phenomena in general which are produced by undulating vibrations.

Cauchy was the first who called the attention of philosophers to the vibrations of plane and curved surfaces, in a Mo-

moire entitled *Sur les vibrations des surfaces élastiques* (Disquisitions on the Theory of Surfaces), *Leçons* 1787, a subject almost entirely new in mathematical physics, and which was astonishing by its long and remarkable figures of the phenomena, but a long time before the efforts of some able geometer upon who were devoted to research on this subject, Cauchy afterwards supported the order of his disquisitions, in the last volume of the second part of his *Leçons de Physique*. But in this work it is to be seen a sort of synopsis of topics which were nearly made by accident, such analysis as that of his *Leçons* is but for a work of such nature. As to the interest of questions like these, the Academy des Sciences was induced to offer some years ago, a prize of three hundred francs for the best memoir on the Theory of Elastic Surfaces. This premium was awarded to M. Lamé, the *Surfaces élastiques*, who proved her memoir under the title of *Recherches sur la Théorie des Surfaces Élastiques* Paris, 1842 quarto. She has since pursued the same subject in her work, entitled *Recherches sur la Théorie de l'Élasticité des Surfaces des Surfaces Élastiques*, Paris, 1877 quarto. Several able mathematicians have since given their attention to the solution of certain partial phenomena of the vibrations of surfaces, and it is to these questions that M. Cauchy has applied the diverse relations of the solution of equations in partial differences.

The memoir is not yet arrived when the construction of undulations will enable the laws of natural science to keep the limits of the construction which the phenomena of the vibrations of elastic surfaces lead us to expect. M. Cauchy has made the attempt to apply to the construction of natural undulations, by observation made by Chladni. If the results have not been so advantageous as we were led to hope, we even have ought to be drawn satisfactorily to the theory, the want of success might rather be ascribed to the ignorance in which we stand as to relative to certain facts which are not sufficiently observed or badly analyzed.

NOTES

A subscription was opened here some time since for the purpose of sending a statue to the great Comédie. A performance was given at the theatre for the furtherance of the object, in which *Diabolo* and *Maisonneuve* (The French named). At the conclusion of the first piece, *Diabolo* turned, with great effect, a copy of letters composed by M. Cauchy (Diabolo) for the occasion. A statue was also sent by Roussier, from the pen of Roussier, which was warmly applauded.

Our Drama.

English Opera at the Apollo Theatre.

We reported last evening having only once heard *Marcello* ever since, *Die Fanny*. It did not then make us as a work of that sort which we as these weekly papers, whose mission it is to give us all the news, read with respect, awarded to it, but fully aware that music, when either very original or much distinguished, is not always thoroughly understood at a first performance, we lamented being obliged to decline our opinion of the opera after a single hearing.

This evening we have given our earnest attention to the *Fanny*, have twice potently and pointedly set it out, and are so much to correct or modify the judgment we

Miserere.

COMPOSED BY BEETHOVEN.

AND

PERFORMED AT HIS FUNERAL, MARCH 3, 1827.

ADAPTED TO

ENGLISH WORDS BY ALFRED PETTET

Alto, (an 8^{va} lower)

Tenore, (an 8^{va} lower)

Basso 1^{mo}

Basso 2^{do}

ANDANTE.

Have mer - cy, Lord! O, Lord, have

Have mer - cy, Lord! Have

mer - cy up - on us! O, Lord, have mer - cy up - on

mer - cy up - on us! Have mer - cy up - on

When

O, Lord, have mer - cy up - on us! When thou art

have mer - cy up - on us!

thou art an - gry, our

an - gry, all our days are gone!

our days, our days are gone!

When thou art an - gry, all our days are gone!

When thou art an - gry, all our days are gone!

f *ff* *p* *mf* *p*

MISERERE,—BY BEETHOVEN.

*Poco sostenuto*8^{va}
lower.

Turn thee, turn thee. O Lord! and be gra-cious. Turn thee, turn thee. O Lord! and be gra-cious. Turn thee,

turn thee, Turn thee, O Lord, to thy ser-vants be gra-cious, Lord. Be gra-cious, turn thee, Turn thee, O Lord, to thy ser-vants be gra-cious, Lord. Be gra-cious

Lord! Be gra-cious, Lord! O, Lord be gra-cious To thy ser-vants. Lord! O, Lord be gra-cious To thy ser-vants

LETTERS OF MOSANT

(Continued from p. 224)

LETTER FOR FINE

FROM MADAME MOSANT

Paris, April 14th, 1878.

* * * We are, thank God, in good health, and hope that the same is the case with you. Wolfgang is much occupied, being engaged to write for one of the musical quartets of the Holy Week, a Mass, which is to contain three choruses, a fugue, a duet, &c., and which must be finished by Wednesday, that being the day for the rehearsal. He compares at the house of M. Le Goup, director of the concert, with whom he generally dines. He has also done duets with Nergens, & he will, as usual, dine with Madame F. again. He is next to write two movements for a duet, the one for the flute, the other for the harp, and one act of a French opera. He has at length begun giving lessons to a young pupil, who pays him three francs for twelve lessons. Wolfgang has already a great reputation here, and is a successful favourite. M. Wiedling had already spoken much about him before our arrival, and he now presents him to all his friends. M. Goup has also promised to make him known soon.

FROM MOSANT.

* * * I add this to make what my mother has written somewhat more clear. The *Maison de Chopin* (Hole House) has, not only a library here, but is the chamber of Madame, who writes and is constituted, while on the different days they are very good, the work of Holsteiner would have produced but little effect. Hence M. Le Goup, director of the musical concert, requested me to compose two acts. The character of the composition, a Mass, has been preserved. (Madame requested three acts) (Madame) is the first, which is by her. The second, (Madame) has more composition than the others, but with various details, and some beautiful, and also of my composition. There comes no instance for a fugue, but, and here, and for wonderful ones, then the fugue from Beethoven's *Sonata*, and it is wonderful. I also composed a movement for the Mass, I think the *de magnificat*, followed by the *Sanctus* and *Gloria* (Madame). The *Sanctus* (Madame) has spirit, being an excellent solo for Bass (Madame), with beautiful and beautiful. I composed also a movement (but at present I cannot give you the name) (Madame) is followed with beautiful and beautiful. In this, I have written through for Madame to have some, (Madame) (Madame) a chorus, then Fugue (Madame) will appear after some details, (Madame), and then (for M. Goup) chorus and fugue.

I was not that I am glad to be rid of all this, for when you cannot work at home and are barred from the library, there is very little comfort. At length I have done, thank God, and I am to hope that the effect will be efficient. M. Goup, whom you must have met at M. Le Goup's, after having heard my first chorus, that it was charming, and would produce a great effect. He thought it particularly well written, and the words well arranged. He is an excellent friend, and a man to whom to rely. I am not about to disengage me not for an opera, but an entire opera, in the style, the first of which the past has already finished. M. Nergens, with whom I generally dine, started this idea.

The piece will, I believe, be entitled *Alexander and Baccus*. I am to compose a concerted symphony for the Mass, (Wiedling) (Madame) (Madame) (Madame) and (Madame) (Madame). Fugue has a superb talent. I am not about the moment from the musical concert. The *Maison de Chopin* and myself frequently breathe fresh air, and attend to business, but only between ourselves, the police does nothing but its usual business, and the church to change their hands. What were we then to do, my friends, the French, have as yet made no progress beyond that which enables them to listen to good music, but as to admiring that there is but one. And the singing! (Madame) I would still forgive them, if a Frenchman were using an Italian one—but to equal good music is too bad.

LETTER FOR FINE

Paris, May 1st, 1878.

* * * We duly received your letter of the 14th April. I have delayed my answer that I might be enabled to make you a few details, and let you hear some news. You have me obliged to speak to you of things of little importance, and even uncertain. M. de Goup has given me a letter for Madame the Duchess de Chabot. The object of this letter was to recommend me to the Duchess of Chabot (who has been of the concert) and to urge me to her residence. I remained eight days without receiving any intelligence till at length I learned in her highness. After having waited several days, and on being to a great room that she was home, it had not even a change, the Duchess de Chabot came to request me with much persistence to see the piano, which she feared would be very bad, but that she had not one of her own ready. I replied that I should have great pleasure in performing there, but that for the moment it was impossible, as I could not find my fingers to hold, and I begged that she would at least let me have a room in which there was a fire. Oh yes, for you are right, you are only a woman. She then sat down and began drawing, which she continued for an hour, in company with some gentleman placed on a circle round a large table. I had the pleasure of standing at home with the door and window open. Not only were my hands frozen, but also my feet and my whole frame. I had even begun to feel pain at my head. A profound silence reigned, and I have not what to do but wait, and wait, and wait. Had I not had a respect for Goup, I should have instantly retired. At length I played on a desolate piano, and what else could I do, as there the lady and her son, and the gentleman, surrounded there, drawing me as much as that I played in the main table, and here. I had all patience, and after having performed the half of Fugue's movement, I saw that they were interested in my playing. For my part, I was so tired that it was impossible to do myself any credit on such an instrument, and that I should wish to be heard on a better piano. The Duchess started on my saying (as her husband said) when he arrived, he took his place at my side, and gave me his undivided attention. This made me forget all the cold the hands, and the weighted instrument, and I played as I play when I am in the house. Give me the last piece in *Le Goup*, and an ordinary who understood nothing about it, or who will not understand, and cannot tell what I play and I know all my strength. I afterwards related all this in detail to M. Goup.

You want me to pay my debts, in order to make new acquaintances, and to escape the old. One is not pro-

able beyond a certain point. The distances are too great, and the streets too dirty for going on foot, and as a quack one has the gratification of disturbing no sleeping man in a single day, and that is pure law, for here the people pay you a great many compliments but nothing else. There will not be more on such a day. I play, therefore, till it is a prodigy, it is remarkable, it is wonderful, then asleep, and at seven I have already spent much money in running, and when for good morning people. Paris is much changed. The French are not by a great deal so polite as they were fifteen years ago, at present they argue very much in grammar.

I must, however, speak to you of the Liberty Bazaar, and I shall begin by telling you that we talked on the subject long in a constant session for the Bazaar of 1811, since in short very long time not to mind. Only two of the characters were performed instead of four, and the last was suppressed. I think we great opportunity to be offered for one part of the public did not know the good that other parts intended of the having written for the occasion. But as the intention the power had great success, and I was well (for I think no more to the French judgment) was very well satisfied.

My sympathy is interrupted by another obstacle, but I think the same to be the fact, that at Paris, as everywhere else, I have enemies. This begins well for me.

I was much pleased by my complaint. I applied as well to it, body, and the last great one happened with it. Le Lion had had a few days to get it repaired, and yet I always found it in the same place. At length I was able to do no longer there, and upon reaching I found a basket under a heap of some papers. Without appearing to have noticed this, I went to Le Lion. "System have you given the complaint to be repaired?" No, I have forgotten it. I said nothing, not having the power to command him in this matter. The day arrived on which it was to have been performed at the concert. Roman and Paganini came to my lodgings greatly annoyed, and asked the why my complaint was not to be performed. I knew nothing about it, replied. This is the first time I have heard of the subject. Roman says nothing and went forthwith against Le Lion. What chance we stand in that Le Lion never spoke to me on the subject, he thought at least have to say himself on the name of that of some or something of the kind, but no, not a word.

The cause of all this is I think the Minister (Canning) to whom I without knowing it gave much advice on the subject of our first concert at Le Lion's. I believe his words created very singular questions, one of which I had heard at Windsor. I congratulated him therefore on his questions, and I passed the beginning of the week which I have. Since Roman and Paganini absolutely refused on the condition of being to be supplied by passages which I had forgotten. I visited and I believe, having himself disturbed every moment. He is a good man. This is I think the cause of his indignation against me. If there were in this place any one possessed of such a heart, I should be surprised for all these relations. But I am getting back again to my complaint. In the time I am and more about. I feel great that I may come out with a pure and bright tone. I daily pray to the Eternal to grant me strength that I may do better to myself and to the German nation, in such much misery, and be enabled to remove you from the end time in which you are. What shall we start again, and live happily together?

LETTER TWO MARCH 1791.

Paris, 11th March, 1791.

* * * I arrived here yesterday at nine in the afternoon, and I shall immediately speak to you of the subscription. I have a charming room in the house inhabited by the ladyship. Roman and I occupy an apartment adjoining the kitchen. My neighbor is M. de Lamoignon, who has been one with the greatest politeness. He is really very amiable. A half past three there is always a table, unfortunately this is rather too early for me. There are assembled two or three the composer M. Zella the publisher, two critics, Camille Desmoulins, and one politician. The two critics occupy the upper end of the table, but I have to be seated to be opposite to the two critics. The despatch. The despatch is continued by great pleasure, which however are not addressed to me, but I must speak once when I am asked to it, and then with very great privacy. As soon as the dinner is over I have the table, each of us receiving three drinks daily for his supper. The subscription gives himself upon his dependence, but does not pay them, and prevents their growing weary.

Yesterday at five o'clock we performed before some thirty persons of the first distinction. Camille had sung in Paris, and to-morrow we go to Paris (Lafayette), who was here yesterday. I am curious to see whether all this will bring me nothing, in which case I shall go down to the subscription and tell him, that if he is not pleased to allow of my giving twenty subscribers that in his service he must at least pay me for I cannot live at my own cost.

LETTER TWO MARCH 1791.

Paris, March 20th, 1791.

* * * What can you say about the subscription, may be asked, as regards his really being distressed by having me in his office? But of what use is this to me? What distinction does he give me? M. de Lamoignon and Paganini have a table next with the Countess. If I were admitted to this table it would be a distinction, but I do not regard it as one to have myself with the others, who, after having occupied the place of honor, go to light the lamp upon the doors and end in the subscription. There when we are assembled in a concert, he takes usually a inquiry to Augustus, permission to our entrance. Are there distinctions? When Roman requested me with this one custom, I determined not to supply with it. With this view I repaired alone to the Prince Lafayette's the last time we performed there. When I had provided the music, the spot proposed to have me introduced, but without attending to him or the inquiry, I went the apartment of the upper room, and directed my eyes straight to the piano, in which I read my response. I remained beside him, and conversed with him the whole time. I had much to say to Roman and Camille, who were just against the wall and completely hidden by the orchestra.

I this evening accompanied M. de Lamoignon to the house of one of his friends, Baron, a companion of the reign, who according to common testimony is one of the greatest sinners of the paper. I have already dined once with the Countess Thén, to whom residence I go almost daily. She is by far the most charming woman I have ever seen. I have also dined with the Count de Lamoignon.

* Roman had consented to engage himself to the subscription of Godefrid, who was at home.

I am now about to make every possible effort towards becoming known to the Emperor. Had I been aware that I should pass the Lent at Vienna, I would have composed an oratorio, which I would have had performed for my benefit at the theatre. I could wish to give a public concert as is usual, but I should never obtain permission.

There is here a society which gives concerts for the benefit of the widows of musicians. All those who have the title of musicians at Vienna play at these performances gratis. The orchestra is composed of 120 persons—no virtuoso would venture to refuse his participation therein, for by so doing he would incur the displeasure of the Emperor and the public. Stayer was commissioned to write me, I replied, that the permission of my Lord Archbishop would be requisite, but that I doubted not to obtain it, since the action was benevolent and unconnected with any pecuniary consideration. The Archbishop has refused, at which all the nobility are incensed. I am vexed, because the Emperor will be there. I should not have played a concerto, but after preludeing I would have given the variations, *Je suis Lindor*. The Countess Thun would have lent me her fine piano, by Stein.

LETTER THE THIRTEENTH.

March 28th

• • • I could not finish my letter, as M. de Klein mayern came to take me in his carriage to the concert of Baron Braun. The Archbishop has just given me leave to play at the concert for the widows. Unkiss and all the nobility assailed him, till they extorted his consent—Judge of my joy.

The old Prince Colloredo, at whose house we have performed, gave us 800 ducats each. I have the Countess Rambeck for a pupil.

LETTER THE FOURTEENTH.

Vienna, April 4th, 1781

• • • I have already told you that the Archbishop is a great obstacle to my fortune; he makes me lose more than 100 ducats, which would have come to me from a concert at the theatre. However, I have been much pleased by the Viennese public, I played at the Widows' Concert, and was obliged to recommence the piece, for the applause was increasing. What most surprised me, was the deep silence that reigned in the assembly and which was suddenly interrupted by simultaneous breaths. In a city where so many great persons have distinguished themselves, success like mine is, I think, sufficiently honorable. Now that the public knew me, what should I not gain by giving a concert? But the Archbishop will not

permit it, he wishes those in his service to have no profit, but rather loss. However, he will not succeed with me. I should be better off here with only two pupils, than at Salzburg.

We have to-day had a concert in which were given three new pieces by myself, a *rondo*, for a concerto by Brunetti, and a sonata for myself, with violin accompaniment. I wrote it yesterday between eleven o'clock and midnight, but being pressed for time I noted down only part of Brunetti's accompaniment, and played the other from memory. Pissini's *a rondo* for *l'écrouleu*, which was entered. All these works bring me nothing but what distracts me is, that this morn'g obliged me to decline an invitation from the Countess Thun, at which was present—who think you?—the Emperor's Adamiberger and Weyl, who attended, received each fifty ducats. There was an opportunity lost!

LETTER THE FIFTEENTH.

Vienna, May 12th, 1781

• • • I gave in my resignation on the 9th, according to the advice of his Highness himself, when, in the audience which he granted me, said, *Look out elsewhere, if you will not serve me as I wish*. It is natural enough that, tired of the appellations of rascal, blackguard, beggar, profligate, and others, which are daily lavished upon me, I should at length put the *look out elsewhere* in execution.

On the following day I presented a petition to the Count Arco, praying him to transmit it to my Prince-archbishop, and I claimed my travelling expenses—that is, fifteen florins; forty kreuzers for his diligence, and two ducats for my board. The Count would not receive the petition, and assured me that I could not depart without your consent, and that such was my duty. I replied, "I will know my duty towards my father, and should be sorry to have to learn it from you." "Good, if he consent you may claim your dismissal." "And if not?" "Well, you can claim it equally"—What business!

All that the Archbishop said to me in his three first audiences, and what that holy man of God repeated yesterday made such an impression on my whole frame, that last evening I left the opera in the middle of the first act. I trembled every limb and walked in the streets like a drunken man. I returned in bed at yesterday forenoon. It is utterly false, that in leaving the Archbishop I displeased the Emperor and the nobility; his Highness is hated by every one, and particularly by the Emperor. The anger of my lord armer from his not having been invited to *L'assemblee*.

The whole town knows my history already, and all the nobility beg me not to allow myself to be treated with such indignity.

[To be continued.]

A Movement

FROM A SONATA, (OP. 33.)

By HEINRICH MARSCHNER.

TEMPO DI
MARÇA.

The musical score is written for piano and violin. It begins with a piano introduction in the first system, marked with a half note 'e' and a crescendo. The second system features a piano solo with dynamics like *f*, *dim.*, and *p*, and a violin entry. The third system continues the piano solo with *f* and *fz* dynamics. The fourth system shows both instruments playing together, with the piano reaching *ff* and the violin marked *cres*.





NOTES OF A MUSICAL TOURIST

The Impact of the Unemployment rate

1999

Dec. 14, 1988

I have been again wondering in search of material
plumage and I will afford no more gratification of the
following. I have never again to be troubled with them
as they are not to be seen again.

The three couples in a delightful semi-circle, and yet I never forget in the interesting exchange of the Grand Opera. Without ceasing to maintain the very highest rank of efficiency it seems but to delight and attract the audience as well as the operators. The excellent recitation of both live as both are performers, plays well admirably, serious and delicate. I found a tendency to distinguish the performers from their qualities, yet I cannot help remarking that the two have power has an exquisite tone and as much command of the voice as to Paul toward the ground go higher. The pleasure in expression and power though a warm tone the words very noticeably give the ear more noticeable impression. In first singers there are no groups but I am more than ever when I remember the last, as M. M. Chabot, M. M. Chabot, and L. M. Chabot, and M. M. Chabot, M. M. Chabot, and L. M. Chabot. M. Chabot has a beautiful voice and great feeling, the other performers are good and well singers. The ladies have such their perfect execution, but Pauline is to my mind the most brilliant of the three having the best voice, most expressive, and most beautiful support. (The singer's voice is a little out of tune and her high notes are not always agreeable, but she carries both the others in expression.

A Madrasani is certainly not Madrasani. Native people there do not in the least evince a different attitude with very moderate success. This I suggested as a result of the fact, who has certainly a very strong jaw but otherwise more confident and a little nervous, both of which she may yet acquire for she is very young. The former has a rich and flexible organ, and goes through her first life as experienced singer, but she has not yet beyond the limits of improvement though I fear from her want of youth the more potent a task of artistic difficulty.

I have found a great number of men possessing qualities which however from the quantity of money I have to contribute and the great need to which a great number of others are exposed I can do help more than elsewhere. In *Diagnosis of Disease* by Henry contains much good showing and temporary originality and the chapters are excellent and represent on for instance the following

Abstract



Le Saint de Lorette is a beautiful composition of French flowers, and the harmony is a happy combination of the Italian and French schools. Indeed I have not but about a day returned to show you the young man the principal artist, who is derived from the French Academy. A very busy and successful painter, and a student, who had for some years been occupied by painting, on account of the supposed political situation. We visited the artist again for the first appearance of the Academy. It is one of the best young painters I ever saw, and the name by Giovanni is written in the

[illegible]

It took a few minutes before I saw the woman who was
the author under the greatest stress and
the most difficult working had been completely broken by
the loss of her son. I was sure that people was a very
fine and beautiful as I heard.

[illegible][illegible]

that could be wished, as regards posture, delivery and voice. The piano seems to Madame More Labadie. Why she has been so much talked of passes me to guess, for her voice is clear, vigorous, and in several passages, possibly unique. The only evidence which I could discover in her whole performance as *L'Homme à la Poudre* (which, from her wish to defer to a site of more considerable advantage to the display of her talents) was her style which has been mentioned as a great defect. She is evidently a musician, and undoubtedly her subject was lost her physical powers are disproportioned in the suggestion of her vocal through some of the *Pommes* (including a plentiful crop of *chapeaux*, and other contemporary kinds of a costume which is limited to performers of real parts) were juxtaposed with her, but otherwise none where her voice occupied the office of an instrument, as far as others in the following passage, which I give exactly as she sang it.



The modulation of the key on the several notes in the second bar, as noticed by the ears of the groundlings, that they all went into fits of convulsion. I ask those several ladies, however, during the evening Labadie played me; through the impression was somewhat in different parts she exists, for with her musical knowledge she is enabled to disguise her grand defects by a judicious selection in the degree of sound, and thus produce effects almost good and sometimes striking. The first note particular is especially in the rapid which occurs in the first to the first act. Her voice, evidently after Paris, is elegant and appropriate. Next to the first scene, the modulation (I think) again I put the question: For what is he famous, not more for his voice, but for his reputation. No, it must be an account of his voice and the time and place, as a magnificent organ—perhaps (the more perfect) that can be heard, yet his reputation was frequently false, and I am convinced not when purchased. (Ladies!) I have often heard before, and though I am sure through long of time and not his personal style is agreeable and is heard usually to be delightful. M. Piquet (the actor) and Mme. de la Roche, using the name of their parts respectively, and the two other actors, Mad. Labadie and the 4 (though without possessing much ability to remember, were not behind their partners in their. With the exception of Mad. Labadie all came on and went off in the spirit of a serious undertaker in a single encouraging voice. But they tell me that More Labadie is a Frenchwoman and he is not an actor, then the memory is saved. It is true, however, as regards of the opera, with a comparison to Paris, which has always supports a desire to have been played every where and with success. My opinion of it is given in a few words. (All the positions of the modern French which the greatest artists produced, like I think in the same trifling French beginning to end, there is not any original conception, and without a historical depth. I think by some or another of all they are a real delusion of Rousseau's method. L'homme the only thing worth my attention in the musical in which I have before adverted which is a genuine *Homage* div, and therefore a pleasing relief to the eye after an ungratifying repetition of confusion, confusion, and confusion—Hence, then, but much to answer for?

The costume, or rather opening, consists of two long tubes, one of which is repeated—down up from the bottom.

The construction of the opera throughout is purely and uniformly and its harmony is changed to a degree. Indeed, so frequently does the system of all the parts, vocal and instrumental, repeat that I really believe the entire body was confined in several instances, of copying differences which would not merit. Its modulations are always and regular, and could not stand the test of analysis. I should have entered before into the chorus, which consists of a number of the *Homage* who delighted the Parisians so much in the *Homage* opera in music. They are very short arguments and sing with admirable persistence, each part was distinctly defined, and yet all were blended together in a most effective manner. On the whole, however, it will be evident, that my high expectations about the *Homage* opera have been greatly disappointed. But in comparison to the performance of *Homage* which is considered by us as the best, is afforded me of qualifying the queries with which I have previously expressed doubt. In the opera is strength in various numbers, and relative modulation, and on, with a total comparison of Paris's performance of the *Queen*, and with the partial impression Labadie has just now left on me. I do venture any unwillingness to be present.

11th October

I had written thus far and, indeed, was about to dispatch this letter to you, when, on going out to three days more to Langens. I stopped in that M. Fatio's *Revue Musicale* which congenially converses with the opera. I have not given in the *Revue* any more opinion on the opera. The first point is which he differs from me, with regard to which he writes in *Langens* the leading of his writing, "that she is an honest to France," and then is occasion for the statement in French and the *Revue* is a great looking of her. He discusses of *Donnell* and he others in just and impartial terms, and on your Paris he runs a torrent of the most scathing criticism commencing with these words: "In the whole I do not think that this opera will have a long residence in Paris."

By delaying till now I am enabled to give an account of a new opera in which which came out in the third figure here on Wednesday. Though I should as have said a notice the doors were opened I found myself on the whole, surprised from the extremely bad nature of the actors, but in the normal representation from which I have not yet returned, I had a very delightful view in the very state of the picture. In the 4th of *Requiem*, written by M. Meyer is suggested as an incident in the life of one of the heroes of *Indian* mythology, who came down to earth to bring good of mankind, but who was crucified and burnt to death and of supernatural powers. He assumed the name of a *Rajah*, and being seized by the people to punish a tyrannical queen, he pretended to be strong, and declared that she of her own choosing two hundred and thirty other should live with him in which he was living in the land of death and he did with her should be surrounded with thousands of his own species. Thus only, the strongest, strongest, and declared in the presence of her *Rajah* that she was ready to extend to all the conditions, whatever the marriage was concluded. At the same moment that the deity is good death, and was crucified and on the nature, the deity lighted the flame of the pile which was to consume them in another world. But, wonderful to relate, there were both suddenly enveloped in a thick cloud, and walked to the entry re-

gione—where, I suppose, they still dwell, for the legend does not reach further. As I have no doubt that your Paris correspondent, who supplies your monthly report, will give you the author's treatment of this fanciful subject, I shall pass at once to the notice of the music, which I have reason to think will be read with some interest, as a tolerable memory enables me to illustrate my remarks with quotations from this opera, which I only heard twice, and indeed to present to your readers a complete duet, which is yet unpublished anywhere, and for the errors of which I am alone responsible.

The general character of the music is in strict accordance with the nature of the story. The race of Cashimere being the scene, Auber has happily expressed the peculiarities of Indian music, which is generally in $\frac{3}{4}$ time, simple, wild, and melancholy. Without putting the present composition nearly on a level with *Massaniello*, which is of rare excellence, it must add another leaf—no, this metaphor will not do, for the Indian leaves are very large, and would be too much so in the present instance—to cut the matter short, therefore, this Opera will not disgrace the high renown which is already Auber's, if it does not give it much increase. The overture is the least effective feature; it is laboured, and wants relief, there is in it a constant effort to strike, without a corresponding success. It commences thus with all the parts in unison.



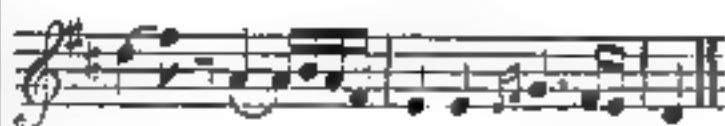
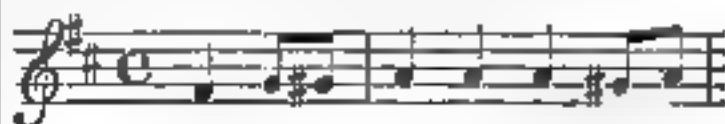
After some rather dry working up of this passage, which exhibits a profound knowledge of the mysteries of double counterpoint, the instruments are brought to a pause on the dominant, and the following lively little subject leads off in *allegro molto*.



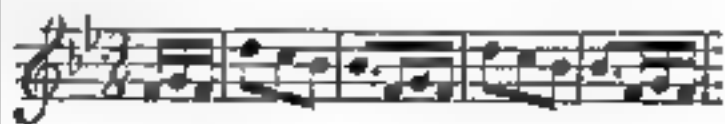
After this, there is not much particularly interesting, but I may mention one brilliant passage for the violin, which I regret has escaped me. The choruses are original and very pretty, and some of the airs and duets are graceful and melodious, more particularly in the second act, which is unquestionably the best of the two. In the finale to the first act, the following pleasing subject is heard, it will be instantly recognised as an imitation of Weber.



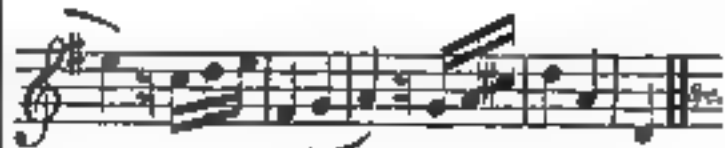
In *L'Inconnu's* Scena, there are some fine things, but Nourrit is too fond of his falsetto, and he thus mars the effect of it a little by its frequent alternation with his natural voice. The introductory symphony to the recitative is uncommonly good, the cavatina which succeeds is pleasing too, but after the subject has proceeded a short way, I confess my inability to understand it, however, the following is the commencement of the cavatina.



A little air, sung by Madame Cinti, with her usual sweetness, has in it something exceedingly quaint, and yet pleasing, as thus:—



There is also a duet sung by Cinti and Nourrit, which struck me as being a highly-finished composition. The first part goes in this way—



The allegro is remarkably felicitous, and quite in Auber's peculiar style; perhaps the following arrangement of it may be more satisfactory than a single line:—

The best movement known in the whole opera, is a nocturne for two voices, sung in a most enchanting manner by Cini and Noorrit, which I have the pleasure of sub-joining for the enjoyment of your readers. I do not pre-

tend to give the cadence, which was varied with each of the three verses; but I think that the one written down here will be quite sufficient.

Nocturne,

A DEUX VOIX.

From *Le Diru et la Bayadère*, an Opera, in two Acts, composed by AUBER.

LATELY BROUGHT OUT AT THE FRENCH GRAND OPERA.

Le plus haut de l'édifice L'air que l'on y res - pi - re,
 Le plaisir et l'a-mour L'air que l'on y res - pi - re,

tr *rall*
 Sem - ble tout a - ni - mer le tout sem - ble nous di - re Il faut, Il
 Sem - ble que nous di - re Et tout sem - ble nous di - re Il faut, Il

ad lib. *a tempo.*
 faut ai - mer. L'air que l'on y res - pi - re Sem - - ble tout a - ni - mer,
 faut ai - mer. L'air que l'on y res - pi - re Sem - - ble tout a - ni - mer,

Et tout sem ble nous di - re, Il faut, Il faut ai - mer.

Et tout sem ble nous di - re, Il faut, Il faut ai - mer.

ad ub. a tempo.

al segno.

3^{me} COUPLET.

Pays où naît l'aurore
 Qui vient tout rajeunir,
 Où les fleurs vont éclore
 Des bays du zéphyr !
 Là tout dans la nature
 Qu'il semble ranimer
 Se reveille, et murmure,
 Il faut aimer !

But the ballet in this opera divides the suffrages of the spectators, indeed, properly speaking, the French were in uproarious delight with Taglioni and Noblet, who have a singular scene, where they both do their utmost, as *Bayaderes*, to be preferred by *L'Inconnu*. Noblet is preferred by *L'Inconnu*, and Taglioni is rejected, for which disappointment the spectators in the theatre make her ample amends by their deafening cries. There is a shawl dance by fifty girls in a magnificent costume, which seemed little short of enchantment. Taglioni, as principal *Bayadere*, acts a part, and speaks, not, however, with her natural member, nor even upon her fingers as the dumb folks do, but absolutely on her toes, for has she only to say yes or no, or to give utterance to love, rage, or sorrow, up she gets on her toes, out fly her arms, then a twinkle of her body in the air, and her answer is expressed, and her heart unburdened.

I have forgotten to mention that I heard *Comte Ory* once, which, by the bill, was its eighty-second representation. How the French endure it so long is a marvel to me, but the house was not very much crowded. One trio of tenor and two basses delighted me exceedingly, but as a whole it is unworthy of *Rossini*.

The *Marseillais' Hymn* and the *Parisienne March* have been, and are still, sung at the theatres with tremendous applause. The former is a fine composition, and derives an almost sublime effect from the multitude of voices bursting in at the chorus, but the words are ridiculously inappropriate.

I have frequently had a sight of the elder Pleyel, whom many, doubtless, imagine to be in his grave. Not so, how-

ever, he is to be seen at the window above stairs in the *Boulevards des Italiens*, seated in an easy chair, wrapped in a flaming morning gown; and by the help of a reflector and an opera glass watching all the passers by, which, I believe, is his sole employment. His appearance is very venerable, his hair is snow-white, and his face betokens great age. Old man! I can never look at him without sentiments of respect and veneration, for in him I behold the last representative of that constellation of great musicians who adorned the eighteenth century.

With young Herz and Meyerbeer I have made most agreeable acquaintance. The former has just finished a trio for piano-forte, violin, and bass. His performance is wonderful; but as he intends to visit London in May, all will have an opportunity of judging for themselves. Meyerbeer is residing in Paris for the purpose of bringing out his new opera, *Robert le Diable*, but when it comes out he knows not, as it has been so often delayed by some causes unknown to him; and even yet the rehearsals have not commenced. He told me that Mr. C. Kemble had been here the other day, asking him to write an English opera, but he is afraid to try it, on account of his comparative ignorance of the language. This is a modest objection on his part, for he understands it well, though, for want of practice, he is not fluent in speaking it. He informed me that *Rossini* is very busy on an opera just now for the French stage, but what the subject is I am unable to say.

I remain Sir,
 Your obliged,
 J. T.

Chorus. "The rules of the sea." The Rules by Messrs Phillips, Mr. Turrell, Mr. Vaughan, and Mr. E. Taylor.

PART II.

Overture, (*Lobachevsky*).
Aria. Madame Stockhausen, "Diva mia," (*Figaro*).
Glee. Mrs. W. Kayser, Mr. Turrell, Mr. Vaughan, and Mr. E. Taylor, "The rugged dance."
Aria. Signor De Begnis, "Agnus parvo me parcho," (*Il Tasso in Roma*).
Duetto. Madame Stockhausen and Madame Malibran, "Ah, jeter le," (*Donna Lucrezia*).
Baritone, with Chorus. Mr. Braham, "Take heed, whilopet her," (*Manfred*).
Ensemble. Madame Stockhausen, Mrs. W. Kayser, Master Phillips, M. Vaughan, Mr. E. Taylor, and Signor De Begnis, "Sola, sola," (*Don Giovanni*).
Provincial Air. Madame Malibran.
Quartet. Messrs. Turrell, Vaughan, Whill, and E. Taylor, and Liberta, "Hail and Hail," (*Mad Aloran*).

On Thursday Morning, Sept. 23d, Handel's Sacred Oratorio, *The Messiah*, with additional Accompaniments by Mozart.

On Thursday Evening, Sept. 23d.

A GRAND CONCERT.

PART I.

Solfège.
Ballad. Master Phillips.
Duet. Madame Malibran and Mr. Braham, "Viva la Roi."
Song. Mrs. W. Kayser, "Lo here the gentle lark," (*Flora (Miguelito Ma. Natchan)*).
Concerto Violoncello. Mr. Lindley.
Trio. Mrs. W. Kayser, Master Phillips, and Mr. E. Taylor, "The pilgrim's welcome," from "The Airs of the Rhine."
Aria. Mr. Braham, "Caro petti' occhi tuoi."
Duetto. Madame Stockhausen and Signor De Begnis, "Io disotto," (*I due poveri delitti delitti*).
Recit. ed. Aria. Madame Malibran, "Non più di fiori," (*La Cenerentola di Tizio*). Accompanied on the Organ by Mr. Williams.
Finale to Violon. "Sweet hope, thy cheering power."

PART II.

Overture (by desire), *Der Freischütz*. C. M. von WYNN.
Air. Mr. Braham, "There was once a golden time." Mrs. H. M. WILSON.
Duetto. Madame Malibran and Signor De Begnis, "Con pazienza," (*Il Figaro*). MEYER.
Brio Air. Madame Stockhausen, "The Herdman's Spring Song." Accompanied on the Harp by Mr. Stockhausen.
Trio. Madame Stockhausen, Mr. Braham, and Signor De Begnis, "Vento via di qua." MARYON.
Scena. Madame Malibran, "In teati puliti," (*Tamara*). ROMER.
Quartetto Tyrolense. (with double choir.) "Swiss as the lark," (*Le maitre Tell*). ROMER.
Scena. Signor De Begnis, "I violini." BOOTHBY.
Overture (*Marquette*). C. M. von WYNN.

On Friday Morning, Sept. 24th.

PART I.

Scene. *The Dedication of the Temple*. (The Words by the Rev. Francis Houn, Hebrews 11:1, descriptive of the approach of the King and the People to the Temple. Invocation. Mr. E. Taylor, "Great Israel's God," with the Response of the People, "Chorus of the People and the People, 'O Israel'").
Air. Mr. Vaughan, "Oh on a Plat." HANDEL.
Selection from the *Crucifixion*. HANDEL.
Scene from *Aspasia*. Mr. Braham and Mrs. W. Kayser.
Commination Anthem. "I was glad." HANDEL.
Air. Madame Malibran, "Holy, holy," (*Redemption*). HANDEL.
Chorus. "Glory to God," (*And*). BARTHOLOMEW.

PART II.

The Last Judgment. An Oratorio, never performed in this country. The words translated and adapted for this Festival by Mr. Taylor.

Spoken.

PART III.

Double Chorus. "From the center" (*Salomon*). HANDEL.
Air. Mrs. W. Kayser, "Humanity, thou great of God." (Violoncello) (Miguelito Ma. Natchan). ATWOOD.
Scena. Mr. Braham, "The battle of the angels." ROMER.
Air. Madame Malibran, "Gloria agnoscit," (*Chorus*) (Miguelito Ma. Natchan). GEORGINA.
Selection from *Israel in Egypt*. HANDEL.

Thursday Evening.—The Concert commenced with Haydn's *Sinfonia*, No. 10 in *e* b. In justice to Mr. Cramer and the band in general, we are bound to state, that upon no previous occasion, or at any time or place, did we ever hear this delightful symphony better performed; and we have the same commendation to bestow on Mozart's *Overture*, *Die Zauberflöte* with which the Second Act commenced. Mor's *Liedert* on the violin must have surprised and delighted the Norwich amateurs we never heard him play better.

Of the vocal union we cannot pass over in silence Cimarosa's Duet, "Si stato in corpo avete," which was exceedingly well sung by Signor de Begnis and Mr. Edward Taylor. Atwood's charming song, "The Soldier's Dream," pleased us as much as when we first heard it. It is extremely well suited, in all respects, to the powers and manner of Mr. Vaughan, who did it ample justice. The Duetto (*Andronico*) by Madame Stockhausen and Madame Malibran proved very effective. Why there were no orchestral parts we do not know, it was, however, extremely well accompanied on the piano-forte by Sir George Smart. We think this the best composition of Mercadante we ever heard. But there was no part of this evening's performance that pleased us more than the chorus, "Now tramp over moor and fell," by our countryman Bishop, and which would, in our opinion, do honour to any composer of any age or country. Mrs. W. Kayser sang in her usual, cheate style the simple ballad, "Alice Gray," in which she was deservedly excelled. For our opinion of Mr. Braham's "O to a glorious sight to see," and "The King, God bless him," we refer our readers to the account of the Worcester Festival, contained in the last Number of *The Harmonicon*.

Wednesday Morning.—In the selection from Handel's Oratorio, (*Samson*), Madame Stockhausen sang, "Ye men of Gaza." This was the first time we ever were present at her taking a part in any of our oratorio or sacred music and we never heard this charming air better sung, or the words more clearly articulated. We do not hesitate to pronounce, that she will prove a most useful performer at our musical festivals in general. We have always considered "Total eclipse" one of those pieces in which Mr. Braham is unrivalled, and if called on to name an instance of sublime and effective singing, we should mention this. In the storm scene, from Haydn's *Sinfonia*, we were particularly pleased with the chorus, "Hark, hark, the trumpet rolls along." It is, indeed, magnificent, and was most ably executed by all parties concerned in it. We also deem it worthy of notice, that upon the present occasion there was a much better version of the poetry than we have been accustomed to, being chiefly selected from Thomson's *Seasons*, and adapted to the music by Mr. Edward Taylor. In the selection from Cramer's Oratorio, *The Crucifixion*, there was nothing that made a particular impression upon us. It is true, Cramer was too good a musician to write bad music, yet the most we can say in favour of this is,

ago, on the following statement of comparative numbers will fully show.

	1917		1926.	
	Female	Male	Female	Male
Ten-day Evening.	81	1120	89	744
Wednesday Morning	104	804	121	760
Wednesday Evening	94	1245	52	605
Thursday Morning	127	1308	111	810
Thursday Evening	127	1512	107	1040
Friday Morning	172	1304	140	1511

LIVERPOOL MUSICAL FESTIVAL.

The Musical Festival at Liverpool, for the benefit of the Public Charities, took place on Tuesday, Wednesday, Thursday, and Friday, the 6th, 8th, 9th, and 10th of October. Patron, the King.

The Festival consisted of three morning performances at St. Luke's Church, and two evening concerts at the New Amphitheatre. The principal vocal performers were, Madame Matheson, Madame Stockhausen, Master Phillips, (by permission of the Committee of the Royal Academy of Music,) and Mrs. W. Kayvett, Mr. Brabant, Mr. Phillips, Mr. W. Kayvett, Mr. Edward Taylor, Mr. Bennett, and Signor De Begnis.

Leaders of the Morning Performances, Mr. F. Casson; Leaders of the Evening Concerts, Mr. F. Casson and Mr. Louis. Solo Performers, M. de Bussac, Premier Violon de la Chambre de Roi de France et de la Chapelle de la Cour, Principal Violon, Mr. Loder, Principal Viola, Mr. Hime, Principal Violoncello, Mr. Landry, Principal Double Bass, Mr. Drayton, Flute, Nicholson and Wynn, Oboe, Cooke and Hughes, Clarinet, Williams and Powell; Bassoon, Markham and Tully, Horns, Platt and Roe, Trombone, Mayer and Hyde, Tenorhorn, Smithson, Woodhouse, and Edgar, Double Drums, Chapp.

LOCATIONS—The General Staff, who presided at the Organ and Piano-forte.

The Chorus was selected from the members of the Liverpool Festival Choral Society, with other efficient performers.

The following are the programs of the several performances.

On Tuesday Evening, October 6, at the New Amphitheatre,

A GRAND MISCELLANEOUS CONCERT.

Leader of the Band, Mr. F. Casson.

PART I

Grand Soloists (No 5) HAYDN.
Glee Mrs. W. Kayvett, Master W. Kayvett, Bennett, and Phillips, "For the Chorus of hand." HENSLER, M. R.
Song Mr. E. Taylor, "The Warrior" E. TAYLOR.
Duetto Madame Matheson and Mad. Stockhausen, "Valse" (Andante) MARKHAM.
Quartet Rarichanahan Song, Mr. Phillips, "Hoch und Nectel" Von Weyckmann.
Concerto Violin, M. de Bussac Do Bussac.
Soprano and Aria, Mr. Brabant, "Hail, Queen of this Fair Isle" C. BERRY.
Soprano, Mad. Matheson, "Di lach palpit" (A. Taverne) BERRY.
Aria, Signor De Begnis, "Amor, perché mi perdisti" (A. Taverne) BERRY.
Quartet, Mad. Stockhausen, Mrs. W. Kayvett, Master Bennett and Phillips, and Signor De Begnis, "O guardate che accidenti" (A. Taverne) BERRY.

PART II

Overture (M.S.) to A Midsummer Night's Dream. { F. HENSLER and BARTHOLOMEW.
Soprano, Mad. Stockhausen, accompanied on the Harp by Mr. Stockhausen.
Bassoon, Signor De Begnis, "La Tarzanika."

Glee Mrs. W. Kayvett, Master Phillips, and Mr. E. Taylor, with Chorus, "In peace Love lives." ARTHUR.
Duet, Mad. Matheson, and Mr. Brabant, "Viva la Rea." HANNAH.
Cantata, Mrs. W. Kayvett, "Mad Moon" FERRIS.
Ternetto, Mad. Stockhausen, Mr. Brabant, and Signor De Begnis, "Vadere via di qua." MARTIN.
Protestant Air, Mad. Matheson.
Glee, Mrs. W. Kayvett, Bennett, Caird, E. Taylor, and Chorus, "Heart and Mind." JAMES.

On Wednesday Morning, October 8, at St. Luke's Church,

A GRAND COLLECTION OF SACRED MUSIC.

PART I

The Last Judgment, an Overture composed by Spohr, the second time of performance in this country, the words translated and adapted for the Liverpool Festival by Mr. E. Taylor.

PART II

Concertation Anthem ARTHUR.
Air, Mad. Matheson, "Holy, holy, Lord God Almighty." HANNAH.
Soprano, Mr. E. Taylor, "The Fall of Eve" FERRIS.
Duetto, Mad. Matheson and Mrs. W. Kayvett, "Quid credite?" HANNAH.
The National Hymn, Quoted, with Double Chorus, and Chorus, "Lord of Hosts!" HANNAH.
Selections from the first part of The Creation. HANNAH.

PART III

Grand Double Chorus, "From the Lament" (Bach) HANNAH.
Air, Mrs. W. Kayvett, "What though I were" (Bach) HANNAH.
Soprano, Mr. Phillips, "The last Man" CALLISTO.
Air, Madame Matheson, "Gentile agnito" (Bach) HANNAH.
Clarinet Obligato, Mr. Williams GROOMING.
Soprano, Mr. Brabant, "The Battle of the Angels" HANNAH.
Selections from Israel in Egypt HANNAH.

On Thursday Morning, Oct. 7, Handel's Sacred Overture, The Messiah, with additional Accompaniments by Mozart.

On Thursday Evening, October 7,

A GRAND MISCELLANEOUS CONCERT

Leader of the Band, Mr. Louis.

PART I

Grand Soloists BARTHOLOMEW.
Glee, "More in God's Hand" KIM OF MONTAGU.
Concerto, Mr. Bennett, "When is a woman" CALLISTO.
Recit. and Aria, Mad. Matheson, "Non più di fiori," accompanied on the Harp by Mr. W. Kayvett.
Duetto, Madame Stockhausen and Signor De Begnis, "Nella Casa" (A. Taverne) GROOMING.
Prestige, Violin, M. de Bussac Do Bussac.
Bassoon, Mr. Brabant, with Chorus, "Take heed, shepherd" HANNAH.
Duetto, Madame Matheson and Signor De Begnis, "Can Paganini" HANNAH.
Recit. and Aria, Madame Stockhausen, "Bella, bella" HANNAH.
Violoncello Obligato, Mr. Landry HANNAH.
Bassoon, "Bella, Bella" (A. Taverne) HANNAH.

PART II

Overture (Ludwig) HANNAH.
Song, Mr. W. Kayvett, "Let's have the gentle Lark" HANNAH.
Flute Obligato, Mr. Nicholson.
Larghetto Song, Mr. Phillips, and Chorus, "Meditation, Nymph" (A. Taverne) HANNAH.
Soprano, Madame Stockhausen, accompanied on the Harp by Mr. Stockhausen.
Quartet, Tyndalson, with Double Chorus, (Quintet) HANNAH.
Duet, Madame Matheson and Mr. Brabant, "When thy heart is a high" HANNAH.
Glee, "The Midges Dance" Harmonized by W. Kayvett.
Recit. and Aria, Madame Matheson, "Ombra adorata" HANNAH.
(A. Taverne) HANNAH.
Aria, Signor De Begnis, "I videro" (A. Taverne) HANNAH.
Finale, "God save the King," Verses by the Principal Singers, and Chorus.

There are those to contend that the popular will has been manifested in England which have known an exalted government endeavor to give the parliament to such place with the to fight through as a great symbol associated with the idea of democracy. The history between it may be considered for an historic stage of the growth of the human mind a distinct step towards a new world of ideas, as it is at least to be thought of as a new step towards the new negative of the new world of ideas. The world should speak as much than it is done by them, as the church part, who have begun to say they often began to say, and as that they are directed and influenced that the audience began to say.

[illegible][illegible][illegible]

The 1981 effort is bigger than 1980, says a spokesman for the National Association of Broadcasters, but he says the industry is not sure if the FCC will accept the plan. The industry is not sure if the FCC will accept the plan. The industry is not sure if the FCC will accept the plan.

To the Dept. Notes I am the greatest satisfaction of Miss
Franklin, and the great business of Dr. Brown, now

both very responsive and fully supported by the audience.

There have been several instances where the same person has been employed by the same employer for a long period of time, but the employer has not been able to determine the reason for the person's departure. This is a common problem in the employment market, and it is often the result of a lack of communication between the employer and the employee. The employer should try to establish a good working relationship with the employee, and the employee should try to communicate their reasons for leaving. This will help to prevent future problems and ensure that the employer is able to retain their best talent.

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Just recently all the well-known names will be very brief. The present work on the international situation is a masterpiece. It is a book for any intelligent and thoughtful person to read. The author's talent and ability are what make this a report from the past to the future. It is a very strong point.

[illegible][illegible]

It is hoped no further information as to the final results of the meeting, but the above have been given as understood that the public relations will end by an report transmitted by the program as they have been in the former through.

* I certainly do hope to see you again at the anniversary of this year after next from the time of 1900, when first introduced to it. I am enough assured the presence of a few are English students. It is also true the appearance of me may, that is, fully agree with the President of the Society that I am possible to provide. It is two-thirds, and would have you hope that will a sufficient on the judgment of the historical committee. - Editor

MUSIC OF THE HINDOOS.

To the EDITOR of the HARMONICON.

Sir,

Warwick, Sept. 15, 1830.

I have in my possession a curious manuscript—six *Hindoostannic Aïrs*, it was purchased at a respectable sale in a well-known mountainous district, and presented to me by a friend, but, from its gipsy-like ap-

pearance, one would imagine it brewed by some thirty or forty winters.

The original manuscript contains, in addition to the Hindoo words, which are written in Roman letters to the music, six other pieces, written in the Persian *footeh*; but I am no Polyglot myself, therefore cannot determine whether they are distinct, or mere translations from the Hindoo. The following is a faithful copy of the last of these unique pieces:—

بل کر جانان و جانان دلبر نعر بیان اتھون لیون سونا
ای ما ہی نہری نعر صہب کہا نہی تو بین تون نا هول مت حابان
بل کر جانان و جانان

The only accompaniment is a drone bass, on the tonic (not strictly *always*) throughout the whole of the airs. Nevertheless, the melody of five of them possesses something so remarkably wild, yet pleasing, that I judged them worthy of a different arrangement, this I have attempted, by arranging them as a *piano-forte piece*. If, then, as you have already favoured your readers with several specimens of primitive melody, you think the present sufficiently attractive, perhaps you will grant these, too, a place in your interesting register, as they, at least, would form a rare page for reference.

Some alterations in, as well as additions to, the original

airs, were found inevitable, however, these have been made as sparingly as possible. But to as many of the curious who may start objections to alterations of any kind under such circumstances, I reply, that, as in the original state they would, on account of their great length, and, in many places, extreme turldness, hardly have obtained admittance in the *Harmonicon*; and that, as by the generality, the present form in all probability would be preferred, I offer them in the manner that they are now put together, and am,

Sir, &c.,

JAMES SATCHELL.

Olio, or, *Hindoostannic Aïrs*;

ARRANGED AS A TRIVLE FOR THE PIANO-FORTE,

AND PRESENTED TO THE HARMONICON, BY JAMES SATCHELL.

Introduction.

Metronome,
♩ = 53,
or,
Adagio.

p e dolce.

"Orra Dilnolana le a mera mume da lea."

$\text{♩} = 92,$

or,

ALLEGRETTO.

"Mille curra gianna vo gianna."

$\text{♩} = 120,$

or,

ANDANTE

CON

APPETTUOSO.



"Jub be tes log re."





"Ume ra piano quai tumme gi aoo."





"Odgenom dua mandanna ka do orra horre mucherrahoo."



Review of Music.

1. *A Set of Six Songs, written by Mrs. HERMAN, composed by JOHN LODGE, Esq.* (Willis and Co., 81, James's Street.)
2. *A COLLECTION of PENINSULAR MICHAMUS, the English Words by Mrs. HERMAN, Mrs. NORTON, JOHN BOWRING, Esq., &c. The Airs selected and compiled by G. L. H.* (Goulding and D'Almeida, Soho Square.)

THE increasing number of unprofessional composers, and, still more, the earnestness with which they now engage in a pursuit that is no longer considered unworthy of a gentleman, must shortly work a very beneficial change in the art, by bringing to its support persons of education, leisure, and independence, who will neither risk failure by hasty publications, nor sit down by compulsion to write, when the imagination is sluggish, or the mind tending to some other subject. The amateur, too, has a further advantage—an incalculable one—his ear is not wearied by listening daily, five or six hours, to learners, and most of such time probably hearing music of a trumpery kind, equally prejudicial to the taste and inventive faculty, he sits down to a voluntary task, and rises from it on the first symptom of fatigue, or when his attention is beginning to stray to another object. His occupation is his recreation and how much more creditable to the wealthy classes of society thus to be occupied, than to pass their time in such cruel and debasing pursuits as horse-racing, stage-coach

driving, pigeon-shooting, &c.; to which it seems we may add a new pastime, recently introduced by the son of an earl, and a captain in the guards, namely, breaking windows by means of an air-gun, and scattering mischief through a district of several miles. If the *Honourable* F. D. Ryder and Captain C. Bago had known enough of music to produce a waltz—had they only just been able to play a tune on a fiddle or flute—it is likely that they would not have employed their vacant hours in committing mademeanors that would have degraded even a couple of costermongers.

The Six Songs of Mr. Lodge, one of the best amateurs in Europe, are all in an elegant, unaffected style, quite vocal, moderate in compass, easy to the singer, the accompaniment far from laboured or difficult, and the whole scrupulously correct in accent and composition. Delicacy and tenderness of expression appear to have been the author's aim; he therefore has not had recourse to any very unusual combinations of harmony, though every now and then he shows—as, indeed, on former occasions—that he well knows how to use them when desirable. For the same reason, his modulations are free from everything of an extraneous kind, are natural and appropriate. We insert one stanza of the first song, which will show the manner of most of the rest. It is very pleasing, and should be sung with much feeling. There are four stanzas to the same melody, but the accompaniment is different to all.

Song,

COMPOSED BY J. LODGE, Esq.

ANDANTINO



Come hush! There is a sorrowing breath In

the - ho - lyre ye went. And the ear - ly flower - scents wander by With

mo - r' - tid mem - o - ries bent The sounds in e - e - ry house - hold voice Are

grown more sad and deep And the sweet word - bro - ther - wakes a wish To

Adagio.

rf colla parte *a tempo*

Cres.

The second, *The Greek Bride's Farewell*, though in six-eight time, is much in the style of the foregoing. In the accompaniment to this are some admirable points, the last bar of page 6, and the whole passage beginning with the last bar on page 8, for instance.

The third, *The Song of the Cid*, in D minor, is energetic and characteristic. The accent of the bass in thirds, while the treble reiterates one note, is uncommon and very effective.

The fourth, *The Voice of Home*, andante, in E \flat , breathes the same gentle spirit as the first.

The fifth, *The Vesper-bell*, larghetto in E, will be more admired for its accompaniment than its air.

The sixth, "*The Chord is hushed*," andante, in G, with an *arpeggio* accompaniment, has not much novelty to recommend it, but it is smooth and graceful.

In saying that we are greatly pleased with these songs, we do not qualify the praise by hinting that they are to be considered as the production of an amateur. On the contrary, they exhibit every mark of the able and experienced musician, and we know not a single professor in England who would not gladly put his name to a work of equal merit.

The first book of *The Peninsular Melodies* was reviewed in our Number for last May, where, the reader may perhaps recollect, we inserted the compiler's account of the work, his description of the various species of Spanish airs, and also our own opinion of their probable source.

The present book contains the same number of compositions as the last, and they are much in the same style, though we do not, on the whole, think them equal to the former as melodies, but much improved as regards accompaniments.

The first, fifth, sixth, and seventh, are spirited and animating, and very much like all music of this description. The second, a bolero, is introduced by an excellent, classical symphony, the archetype of which may be found in

Handel. The third, eighth, and thirteenth, are *Moduras*, a kind of air in which there seems to be little scope for variety. In our work has been published one specimen at least of this, which closely resembles those now before us in general character.

The fourth has nothing commendable in it, but much to disapprove in the adaptation of the words. The sixth is not much better, there is a triteness, anything but elegant, in the principal cadences, which it is difficult to hear patiently. Such, for instance, as

No. 10. "*Oh, Cupid's delight*," is very pretty, and has some good passages.

The eleventh, "*What dost thou hear, sweet evening breeze?*" is a gentle, pleasing melody, well accompanied, and altogether in exceedingly good taste. No. 12 is gay and agreeable. The fourteenth is too giddy, and far from captivating. No. 15 is so pleasing in some respects, though not marked by novelty, that the faults in accent are doubly to be regretted. This error appears, we unwillingly add, in many other parts of the book. At page 61 we find

seek by jas-min flow'rs have

The accompaniment is altogether so well executed in the present number, that we cannot but view the first bar of the vocal page 2, as an error of the engraver; yet it occurs over and over again. There are also very displeasing octaves between the penultimate and anti-penultimate bars of page 24, which the performer may easily correct.

The poetry of this volume is full of patriotic fervour, calling on the sons of Spain to ransack themselves from the double tyranny under which they suffer, but, we fear, the appeal is in vain, the mass of them are in a state of such brutal ignorance, that priestcraft holds them securely in its selfish grasp—preys upon them with the same vampire greediness that it did upon the people in other parts of Europe four centuries ago, and unless France, who forced a Bourbon back on them, show contrition for her crime, by assisting to hurl the despicable tyrant from his throne, it is to be feared that years may elapse before that fair country—so blessed by Providence with the most heavenly climate on earth, will be able to show its gratitude by making a proper use of what has been bestowed on it so bountifully.

In a "Fragment," which serves as a kind of preface to the book, a pretty broad hint is thrown out to those who seek the regeneration of Spain—

" ———— but
"None'd attempt to what, single, Britain did;"—

though it is to be wished that they could accomplish their end by more justifiable means.

As a specimen of the poetry, we extract the following stanzas, the author of which is not named, they well express the anxious hopes and feelings of a wanderer from his native clime:—

What dost thou fear, sweet evening breeze,
Upon thy downy wing?
Dost thou not, sweeping o'er the sea,
Some tidings bring,
Like a young dove, with peace and love,
Bring hither to me?

Haply thy breath is swelling
Some home-lorn wretch's sail,
Some words of love perchance are dwelling
In thy soft gale—
And thou art glad, with wings outspread,
To bear them to me.

Hark! is thy voice sweet brood of eve,
Thy tale of promise o'er
Yet dost thou sing some balmy
And still I trust for aye,
Still linger here, till welcomed near
Some soul I love.

PIANO-FORTE.

1. **MILITARY SEPTET**, for Piano-forte, Flute, Viola, Clarinet, Violoncello, Trumpet, and Double Bass, composed by J. N. HUMMEL. Op. 114. (Cramer, Addison, and Beale, Regent Street.)
2. **LARGHETTO and GRAND VARIATIONS on a Tyrolean Air**, with Orchestral accompaniments. Op. 115. Composed and published by the same.
3. **GRAND CHARACTERISTIC FANTASIA, founded on an Indian Air**, with Orchestral Accompaniments; Op. 116. Composed and published by the same.

Of these three works, the first and third were performed by M. Hummel at his concerts here last season*.

The Septet is in four movements, an *Allegro con brio* in C, an *Adagio* in E♭, a minuet in C minor, and a finale, *mosso*, in C. The first movement opens with the following spirited subject



Its second subject, *dolce e cantabile*, is effectively contrasted to the former, and the two are worked up in that able manner which was to be expected from so good and experienced a composer. There are passages of great beauty scattered throughout this movement, and always in keeping with the motives, of which we particularly invite attention to two at page 3. The effect of this movement is less owing to any very original traits, than to the unshaking spirit with which it is kept up, the clearness of the rhythm, and the ingenious manner in which all the instruments co-operate. The introduction, too, of the trumpet, a new instrument in such a composition, is a striking novelty, and very advantageously employed.

The *Adagio* is charmingly expressive, and the key of E♭, always an solemn immediately after the frank and familiar tones of C, is most judiciously chosen for effect. There is no remarkable point in this, except a passage at page 13, first staff, which is beautiful, though it promises a train of modulation which is too soon abandoned. The minuet is bold and vigorous, every part of it is cleverly managed, and it is, past all dispute, the most original portion of the present work. The change into the major at page 22, and all the succeeding part to the minor, will fix the attention of the discerning performer, who will here recognise the union of genius and skill.

The Rondo is a clear, agreeable melody, flowing cheerfully, and appealing to the general taste, which it is intentionally and well calculated to please, while parts of it address themselves to the scientific musician, who will instantly feel the beauty of such a modulation as that at page 31, together with the succeeding bars.

This, as well as the two other pieces here classed together, is, it is almost superfluous to say, adapted only for first-rate performers. It may, indeed, be presumed, that what Hummel writes for himself he does not intend for the multitude of players, but the industrious practitioner will reap an adequate reward for the labour bestowed on any one of the three.

No. 2 is a fine largetto, the only fault of which is its brevity, and a short Tyrolean air, in E♭, with six brilliant variations, and a finale. It would be difficult to surpass the simplicity of the air, and all that follows, though exceedingly showy, exhibits nothing *merveilleux*, at the same time, nothing that a master of the composer's reputation could for a single instant hesitate to acknowledge. The orchestral parts are chiefly used at the end of each variation, to relieve the performer in chief, and vary the effect, but are not absolutely necessary to the piece.

The term *Fantasia* has been so frequently misapplied of late, that its meaning is almost unknown to many. M. Hummel's is really a fantasia, according to the modern acceptance of the word—a confused composition, not

* See *Harmonicon* for June last, page 254.

* In the true sense, a fantasia is the production of the moment, executed at the very instant the mind has conceived it, therefore never written down. It is musical improvisation.

divided into what are called movements, or governed by the ordinary rules of musical design, but in which the author's fancy roves under little restraint. It is written as if it would extemporaneously have proceeded from the finger of a ready and powerful genius, that is, it shows all the characteristics of sudden thought and immediate development. It will, doubtless, be understood, that in those few speaking of the present work, we have confined our views to the piano-forte part solely.

This composition begins in E minor, allegro. At page 5 it modulates into A, and the time is changed to *lento*. At the end of the 10th page it passes into C, *trappo di Marcia*. From the 14th page to near the 19th, is a kind of *Adieu* in E minor; and then, for the first time, appears the Indian air in a major, for the horn, thus noted in the piano-forte part.

All con moto



There is certainly nothing very prepossessing in this melody, but greater praise is due to Hummel for having ingeniously contrived to make it yield so much more than could have been expected in the seven remaining pages of his fantasia. We must, however, confess, that we do not regret the postponement of the air on which the piece "is founded," had it occurred earlier we might have lost subjects much better suited to European tastes, particularly that in the 4th page, which we at first took for the Indian, (it) a regular modulation convinced us that it belongs of right to our own quarter of the globe.

Parts of this work are very charming and the whole is uniformly. Its defects are, a deficiency of clear, unencumbered melody, and an excess of passages of mere execution. There is on the other hand an abundance of modulation, never forced or abrupt, generally clever, and always satisfactory, and the interest is kept alive, when well performed, to the very end, a power manifested by Hummel in all his best compositions*.

1. **DRAMATIC FANTASIA**, composed by CHARLES HUBERT, JUNIOR Op. 12. (Cramer and Co.)
2. **The Pre de Noel**, from *La belle Arrose*, by CARAF, arranged by J. BRADFORD. (Fenton, Dean Street.)
3. **BOHEMIAN MELODS**, with variations, composed by HENRY SIMMS, JUNIOR (Moor and Latona.)

The first of these is very correctly designated, so far as the term *Fantasia* is now understood the epithet "dramatic" is, we conclude, derived from some few *ad libitum* passages in the recitative style. But this is not material, the work is an extremely clever one, and such as are admirers of

solid piano-forte music will not regret the possession of it, for it will please cultivated tastes, and tempt students to inquire a little into the nature of extreme keys, and of enharmonic modulations, in which the piece, if it has a fault, rather too much abounds. Mr Hargitt has, however, evaded a modulation into a 5 major, in his eighth bar, and remained content with that key, disguised as a 6; in doing which he acted considerably towards the performer.

No. 2 is a very popular air on the continent, but less known here, which is much in favour of Mr Bradford's divertimento, for the ear soon gets tired of the innumerable arrangements of any "admiral air," which quickly and almost simultaneously spring up. In some passages, the arranger of this has been too faithful to the original, and in one or two instances we suspect engraver's errors. Putting these out of the question, the present is an agreeable composition, in which are a good deal of variety, much that is commendable, and nothing that a moderate performer may not, with once trying over, play with satisfaction to himself and others.

No. 3 is a lively air, with variations equally gay, but neither one nor the other have much meaning, or venture beyond the precincts of the key. Thus and W Hargitt's fantasia are, therefore, extremes, and Mr Bradford's is in its right place, midway between the two.

1. **A COLLECTION of BOHEMIAN MELODS**, &c. as performed by the PRINCE MINSTRELS, at the Egyptian Hall Nos. 6, 7, and 8. (Wells and Co.)
2. **POPULAR AIRS**, performed at the Egyptian Hall, by M BOSS Nos. 1 and 2 (Wells)
3. **FOUR BRILLIANT WALTZES**, composed by G. A. OSBORN. (Wells, 240, Regent Street.)
4. **TWO WALTZES AND CONTRADANCES**, composed by KENNEDY (Green, Boko Square.)

The Bohemian melodies are all of a very easy description, quite adapted for young people. The first, *Jacquin's Grand March*, is simple and pretty, in two brief pages. The second, "The Hunter's Call," in two short movements, extending to only three pages, shows how agreeably Mr Moschies can sometimes write, when he wishes to make himself acceptable to juvenile performers. The third, *The Battle of Waterloo*, is an imitative piece we have here trumpet-calls, marches of Scotch troops, "shouts of victory," &c. but all devoid of every thing in the shape of difficulty, and full of attractions for youthful players.

M. BOSS'S TWO are a quick march and a polonaise—have nothing wonderful in them as compositions they are exceedingly simple, sprightly, short and easy, but surprising when the instrument is considered on which the composer (if the word ought here to be applied) performs them. The first is in three pages, the second in four, and the last is the most shrewd and effective of the two.

We have seldom met with a set of waltzes possessing more recommendable qualities than those by Mr. Osborn.

The waltzes, No. 4, are stated to be the production of "an extraordinary child, at present a pupil of Mr Schneider, director of the opera in Berlin." As the work

* In our next we shall review M. Hummel's last grand concerto.

of a child they are clever indeed, but had they been the composition of an adult, we should not have been justified in saying that they are entitled to particular notice.

DUETS, PIANO-FORTE.

1. *Chorus, "He rebuked the Red Sea,"* from HANDEL'S *Israel in Egypt*, arranged as a Duet (or for THREE PERFORMERS) by JOHN BLACKBURN, Organist of Clapham (Chappell.)
2. HANDEL'S Coronation Anthem, arranged by H. G. NIXON, Organist of the Bavarian Embassy. (Walker and Son.)

No. 1 is arranged for the organ in Bernandsey Church, which has a separate set of *finger* keys, acting on the pedal pipes, thus affording an opportunity for a third performer to take a part. The effect must be admirable, and this magnificent chorus is well arranged to give such effect.

Mr. Nixon has been equally successful in No. 2, so far as the subject, and less extraordinary means, allowed.

HARP AND PIANO-FORTE.

1. "La Donna ih' d' Amante," by CIMAROSA, arranged with an Accompaniment for the Violin or Flute, by Miss LOUISA H. SHERIDAN. (Willis and Co.)
2. ROSSINI'S Overture to *The Siege of Corinth*, arranged with an accompaniment for Flute (or Violin) and Violoncello, by EDWARD J. LOREN. (Willis & Co.)

No. 1 is a lovely air, but which, some fifteen years ago, was sung ad nauseam, consequently was thrown aside, and is now almost forgotten. Miss Sheridan has caused it to "revive the glimmers of the moon," just at the right time; it is forgotten, therefore will appear new, and she has put it in a form easy and engaging.

Mr. Loren has done justice to Rossini's overture, so far as the materials allowed, which are not very valuable or convertible to any strikingly good purpose. He has made so much of them as was possible, and by the judicious simplicity of the arrangement, rendered it easy of access to players in general.

HARP.

MILITARY GEMS, a collection of Marches, &c. Selected from the Operas of ROSSINI, MOZZART, &c., by T. H. WRIGHT Nos. 1, 2, 3, 4. (Willis and Co.)

THE MARCHES in *Zelmira*; *Il Turco in Italia*; *The Emperor Alexander's*, and a Hungarian, are reprinted from the originals, with a few alterations to adapt them to the harp, and some slight additions, for the purpose of extending each to four pages. Every one of them is as regularly dedicated as if a new composition, and of some pretension.

VOCAL.

1. "Peace to thy shade," a tribute of respect to the memory of KING GEORGE THE FOURTH, sung by MR. BRAHAM, the words and music by JAMES CAIRN, Esq. (Willis and Co.)

2. "God save KING WILLIAM and QUEEN ADELAIDE," written, composed, and published by the same.
3. BRAHAM'S *Life of KING WILLIAM THE FOURTH, the Poetry* by THOMAS H. BAYLY, Esq. (Willis.)
4. "True Blue and Old England for ever!" a national Song, written by T. H. BAYLY, Esq. Composed by SAMUEL WESLEY (Willis.)
5. "God preserve the King" (written by SUSANNA STRICKLAND,) for four voices, with an accompaniment, composed by E. CROSS. (Green.)

THE above are, as their titles shew, all loyal songs, written for a temporary purpose, therefore have we taken them a little out of their turn.

No. 1 is a tranquil, pleasing melody, well suited to the words. No. 2 is not likely to meet with so many admirers, there are, also, errors in it, either of the composer or engraver, which ought to have been corrected.

No. 3 is an excellent air, which will be so immediately understood and felt, that it must become popular, independently of the words, and these, being in praise of a sovereign who, so far as his reign has extended, affords us reason to hope every thing, will have their full share in giving that circulation to this song which the publisher, by printing it in the newly invented, expensive fixed type, evidently and reasonably anticipates.

No. 4 is a pure specimen of the good old English school, smooth and graceful, with a chorus in which every voice may join.

No. 5 is a solemn invocation, rather hymn-like, but far from inelegant.

1. BALLAD, "Lovely May" sung by Mrs W. KRYVETT, the words by W. BALL, Esq. the music by Mrs. F. MILLARD. (Pellet, Hanway Street.)
2. SONG, "A Thousand a Year," composed and published by the same.
3. BALLAD, "What avails the flowering bloom?" the words by Mrs. LAWRENCE, the music by Miss WILKINSON. (Willis.)
4. BALLAD, "The Curfew," the words by Mrs. HEMANS, the music by her Sister. (Willis and Co.)
5. BALLAD, "The Parting Song," ditto, ditto, ditto.
6. BALLAD, "England's Dead" ditto, ditto, ditto.
7. SONG, the poetry by W. H. BELLAMY, Esq. the music composed by JOHN BLOMLEY (Cramer and Co.)
8. BALLAD, "The Soldier's Bride," the poetry by T. H. BAYLY, Esq. composed and published by the same.
9. SONG, "When night hath called her stars to light," the poetry by CHARLES SWAIN, the music by EDWARD J. NIELSON. (Hine, Liverpool.)
10. SONG, "Pro omnibus bonis," the words by E. WHATEMORE, Esq. composed by EDWARD SCUTTS. (Johanning and Whalmore.)
11. COMIC SONG, "Something," the words and music by the author of "Mr. and Mrs. Smith." (Chappell.)

No. 1 is more to be praised for gracefulness than originality.

Lo! we behold in No. 2, the preceding air, and the accompaniment, set to different words; but whether the authors thought "A thousand a-year" better than "Lovely May," or the latter preferable to the former, the title-pages do not instruct us. We ourselves would not give a hundred sovereigns for "A thousand a year;" and as to "Lovely May," it is little better than a poetical fiction in the abominable climate that we have to put up with.

* A modern song, beginning in a minor key! Such is the bed of these; but it soon passes into the major. The effect of this is now quite novel, and the whole ballad is expressive, and composed in the best taste.

Nos. 4, 5, and 6 are more indebted to the poetry than the music. The composer, however, excels, it is evident, her relation's fame, and, by perseverance, may probably be more decidedly successful than, so far as we have been able to judge, she has hitherto proved.

No. 7 is a pretty, airy song, rather out of the common way, the words appropriately set, and the accompaniment in every respect written with judgment. No. 8 is correct in all points, but does not show so much imagination as the preceding.

No. 9 is the production of a very sound musician; the accompaniment contains some charming notes, but the melody is rather deficient in that freshness which is so rarely to be met with.

No. 10 is a story of a priest who loved to lust and to drink, and was not quite insensible to the charms of beauty. Mr. Schultz has quoted, and acknowledged his obligation, Marschner's "Ora pro Nobis," the striking feature of a song in his *Templar and Jewess*, which much adds to the effect of the present song. But its best recommendation is an admirable lithographed print, by Gaudel, of the friar performing one of his libations.

Though No. 11, as a comic song, ought not to be rigorously examined, a seventh rising to its resolution cannot be overlooked.

FLUTE AND PIANO-FORTE.

1. SOCIAL PIECES, by CHARLES NICHOLSON. No. 6. (Clementi, Collard, and Collard.)
2. ELEVENTH FANTASIA, composed and published by the Same.

THE sixth number of Nicholson's very pleasing and useful work contains the *Romance* from Herbiague's 7th concerto, an air, *Scherzoso*, by Paganini, an Irish Air, Mazur's *Pas Chinois*, arranged as a rondo, and an air, with variations, by Nicholson himself. Except the second, these are all calculated for the generality of flute players, who must be very fastidious if they are not pleased by the selection and manner of arrangement, and the piano-forte part is little more than an accompaniment of plain chords.

The Fantasia we ought to have placed first, as an original and more important work. This is only for masters

of the instrument. The opening in C, a bold allegro, with an abundance of difficult arpeggios, pleases while it surprises. The aria, andantino, in G, is delicate and impressive, and a bolero, into which the latter passes, is as exhilarating to the auditor as laborious to the performer. This was originally written with full orchestral accompaniments, for the Philharmonic Concerts. These are united in a piano-forte part, which, nevertheless, is not at all difficult.

1. THREE MELODIES BY SALON, consisting of TWO CAVATINAS and a RONDO, composed by T. BERBIGUIER. Op. 101. (Payne and Hopkins.)
2. REMINISCENCES OF ROSSINI, by DIABELLI and GODEL. No. 1. (Whitstone and Co.)
3. Duet. No. 2.

THE Three Melodies of Berbiguier are not the light productions that the title seems to denote, but studied compositions, and much elaborated, demanding a very superior player for the flute part, and an accompanist of no mean ability. This publication is in three books, each comprising two movements. There is great taste in both the Cavatins, and more really pathetic expression than we usually meet with in this author's works, who generally exhibits the execution of the performer rather than his feeling. Even in the slow parts of these are passages of vast difficulty. But they have, altogether, afforded us no little pleasure in the examination of them.

Nos. 2 and 3 are, "Il mio piano è preparato," and "O' che giorno fortunato!" from *La Gazza Ladra*, arranged in the easiest manner possible, for both instruments.

EXTRACTS FROM THE DIARY OF A DILETTANTE.

(Quoted from page 437.)

October 2nd. We shall talk of Paganini very much till he comes. When he arrives nobody will speak or think of any thing else for nine, perhaps eighteen, days he will be every where: all other violinists will be utterly forgotten; it will be agreed that the instrument was never before heard; that his predecessors were all tyros, and other fiddles mere kits. There will be Paganini rondos and waltzes, variations, long, short, hard, easy, all à la Paganini. We shall have Paganini hats, caps, &c., and the hair of all the beaux patronised by beauty, will be after his curious pattern. His influence will extend to our tables, and there will be Paganini puffs served up daily. Then, all at once, his very name will cease to be pronounced by persons of taste, and, as a matter of course, people not of taste—not of the Devonshire circle, not of Almack's—will imitate those who are, and the Italian player, like the penultimate fashion, will be utterly forgotten!—A good society. I will even allow him to flourish here two whole months, provided no new chin-chopper arrive in the interim, no dancer with a miraculous toe, to contest the supremacy of his wonderful bow should any such rival enter the lists with him, his glory will set in less than a moon, and never blaze again above our fashionable horizon.

pled the object. No point connected with natural study is more certain than that of practice it is not so much the thing learned, as the individual situation, the framework, the "circumstances" of the mind while practicing.

Oct 10th. Oration. — In the Latin oration delivered this day by the Vice-Chancellor, the Rev. Dr. James, Master of Eton College, on his returning into office a third year he pronounced an oration on the two long tablets to the memory of Dr. Hae and Dr. Fox late Canon of Christ Church, and a brief but feeling allusion to the loss our spiritual world has sustained by the shocking accident which caused the death of our University's regent, Mr. Bennett.

"This brief discourse from the usual rigid respect (which has hitherto confined three past masters orators to high words and figures) is a proof as well of the speaker's goodness of heart, as of the increasing liberality of the times."

I am glad to see this respect paid to the memory of a valuable man, and so record it on a diary having page thus full of a promising orator.

— 10th. I regret to learn that the Worcester Monthly Meeting this year has not been so productive as the last though, from the date of the meeting a distinction was to be looked for. The aggregate receipts were 1,000 which is less than those of 1867 to the sum of 1,000. If such proportion were continued to be given to foreign missions as these meetings, the future years will (in all probability) be still increased. If the various committees of anti-slavery would only come to some better agreement on the subject that is to have the higher Spanish language as French before and perhaps, but less than half there are now paid. These results are not taken to satisfy work or goodness. While millions of our countrymen are in the most overworked state of distraction it is a downright crime to send such sums of money out of the country without the least chance of any return. Why did not the Days of Worcester take this matter into his consideration?

— 11th. The present day is very fruitful in the personal history of dramatics, artists, musicians and theatrical performers, really made up of quotations, more of which are in the record than of the words themselves very acceptable to the grammar of readers. Among such words is Bernard's description of the stage nothing else published is which appears to be having something or about of the writer's intercourse with the distinguished philosopher and his concerned man, Dr. William Hamilton. The writer was a comedian at Bath, in the latter part of the last century.

"History" he says, "is the production of various scenes of Bath in which various scenes in which scenes were placed as I felt myself sufficiently adapted which the postmaster of London. Hereby, however, he produced his services to give me private instructions upon some which should be arranged at a future period. This after I gradually accepted and attended him twice a week at his own language, which then resembled an incoherent speech more than a sentence. Being helped up with glasses, songs, metaphors, reflections, for which which he gave me half, and the enthusiasm, like a diminished language, studied away in one corner.

"This was not the only evidence of Mr. Hamilton's metaphysical propensities: he had taken observations, and experimented with philosophical sciences, the consequence of which was that he had been seized by the fallacy and ruled by the char that it appeared as necessary. To his friends and to himself he seemed to these studies without enthusiasm and would modestly remark that all men had their feelings and this was his. When I came to him of an evening and taught him than employed he would let me with a laugh to take care but I stopped over his own street, and did not see him of his intended system, and when I helped him to put his machinery aside he had a manly job in rolling on his ideas, because I once received his glass on my shoulders. When the organ of man made the battle was taken down, at the happy hour spent without further comment.

"Further it was a privilege of his house, as a constitutional refinement that furnished him as freely against the history of the tragedy. I cannot say but certainly he may have a perception of the kind with less words of suffering. Nevertheless, I believe that he continued, in comparison with some great philosophers. When I was known that I grounded him person, the great cause that I was making advances which rendered me the bulk of the given cause. Felted who was my witness, and the greatest thing. Bernard's got tired of Earth and Hamilton will carry him to Venus and Mercury.

Bernard went one evening to the neighbouring theatre to hear the songs in French and German. The music proceeded very well. Hamilton seeing his eye up at the window and watching the star which he had been reporting. Beautiful beauty. He exclaimed, much to the delight of the poet, is a thought that he performance had done forth such power. But he then went undisturbed, by seeing the words thrown up, and a large telescope directed to the object which it immediately appeared, had caused such enthusiasm.

"However, when in company was exceedingly observed, and would frequently listen to a long story without comprehending a word of it. When his dinner was prepared, it given to be a common remark with many, 'He is in the clouds again.'"

"No other more than at the dinner was to given to the external observation of them, and so when a man was to report to someone both from the stage and orchestra, otherwise it was perceived. Mrs. Hamilton came down to Bath for a few nights, and when she called on Mr. Paddy Hamilton who had never seen her before was so surprised with her beauty that he dropped his spectacles and stared at her. When this was mentioned in the green room, Paddy quickly retorted, 'Well, you nothing strange to see her going.'"

Let me mention these things, as I would always wish to do, and a record to be made of this subject. The point of terms though I repeatedly pointed him to write it he constantly delayed, saying he had not time then to talk about it, until he had only time to give me a lesson. At the end of the season, having regularly received my two lessons a week, I waited on him to know what conversation I should make when he returned to receive a shilling saying he had nothing to teach me, because he thought I could not afford to pay me one."

"It was a high interesting an interesting an interesting a man. It is related in language he from school, and also married, but when facts are curious the matter in which they are mixed is less important.

Comte Alexandre de la Roche is to be the head of this administration. Such a choice could not fail to be gratifying to artists in general, for this gentleman is himself known to be a sincere friend and cultivator of the fine arts, and would not fail to forward, by his enlightened views, the reform of abuses of every kind which retard the progress of the musical art among us.

Chapelle du Roi—A late hotel to French music says *Le Réveil Musical* is the suppression of this establishment, the only asylum open to France to good church music, and by which Lavoine, Cherubini, and other able composers, are condemned to silence. The king say they will have no more, and consequently, should have no chapel. Undoubtedly the king is at liberty to interfere what economy he pleases with his household; it is not therefore our intention to examine whether he has done well or ill in suppressing the chapel, but to look to the effects of this suppression. If we are rightly informed, the chapel, as far as music was in question, consumed an expense of about 100,000 francs, an amount of great consideration for a king of France. The enormous sums lavished upon themselves on the first chapel baroque, on the gentlemen of the chamber engaged with the high and mighty office of the administration of this chapel, and the enormous salaries in his train—these are what ought to have been suppressed, and which were truly enormous, not only in the time, but in money itself. The management of the chapel treated with abuse; the only former judges of the qualifications of the artists to be admitted were undoubtedly the two able superintendents, MM. Lavoine and Cherubini, and yet they were never consulted on the subject. Interest and court intrigues did every thing, and the consequence was the introduction into this establishment of persons who had none, or any pretensions whatever to musical knowledge. The moment was propitious for the removal of these abuses, and for making the chapel of the king of the French one of the best establishments of the kind in Europe. If it instead of that reform which circumstances rendered necessary, failed a death blow to one of our institutions which has given forth so many treasures which have gladdened the ears of our countrymen. Shall it be said, that there is not a single prince in Germany but finds means to support a musical chapel even from a miserable pension of some thousands of francs, and that the king of the French is not rich enough to maintain his? Is it even any use of love his music in the king himself? Then is not likely for long before he was king, he had a director for his court, and all his children learn music and singing. No, this measure is but one of the effects of the system of those politicians who regard the arts as not ranking among objects of utility, and who would then have industry triumph at the expense of every thing else.

On the 15th of last month, Rossini arrived at the château de Fontenay, on a visit to M. Agnès. It is said that the new order of things has induced him to quit Italy earlier than he expected. He has an interest in the Théâtre Italien, and his visit is connected with a project of obtaining from the government, or from the city of Paris, a reimbursement of the Theatre administration with the subordinate theatre attached. It is also said that he is actively engaged in the composition of a patriotic cantata, which is to be executed at the Grand Opera. But all this wants confirmation.

The late memorable events have called forth a host of

compositions commemorative of the celebrated three days. Among the most remarkable are

Marm's *Le Partisan*, to Delavigne's words, which has already assumed every shape and form.

Le Partisan of a man, a military fantasia, for the piano-forte by Ruy.

Le Partisan, a national march by Adam, with variations for the piano-forte.

Troubadour National de Juillet, 1830 a grand fantasia for the piano-forte, dedicated to the National Guard, by Eug. Auvret.

To these we may add the following German composition on the same subject, accompanied with this pompous programme

Der Vorkämpfer Kampf und Sieg (the Turon, the struggle, and victory a picture of the 27th, 28th, and 29th July 1830) for the piano-forte by J. Payer (Linz), General movement: the Turon, the Pledge to conquer or to die. Assembly of the National Guard, the Lancers, the Marseillais Hymn, *Le Partisan*, *La Victoire* and so on.

Not least we must the following, which is no companion;

Algerie Française (The Capture of Algiers), a military march, written by the same. *Cantata*, Night and a sleep after the Departure of the Fleet from Algiers. Arrival of the Fleet off Algiers. Approach of the Bedouins and Algerians. Attack of the French, Bombardment of Algiers, Flag of Truce. Capitulation of the Algerians, Triumphant Entry of the French.

Our Drama.

DRURY LANE THEATRE.

There have appeared on Friday the 1st of October. The decorative part of the interior has been entirely renewed, for a description of which we shall make ourselves debtor to a week's paper, which has not very much to do with on the task. The ornaments are of very pale gold, or pistons (as it were) in silver by candle light, upon a light blue and buff ground, relieved by crimson. The front of the drum circle is ornamented symmetrically with miniature statues, in bold relief, the second and third tiers of boxes are in two rows, and with a two formal effect, the ornaments being entered away in pairs diagonally. The upper tier has a light and chosen oval, whose convexity harmonizes well with the range of pilasters supporting the upper gallery. The ceiling is painted a pale buff, to resemble the drapery of a tent, divided by white cords with pendant tassels; the outer rim of the tent is painted, and classical designs of figures in colours are introduced on each panel, an idea suggested from the walls of the houses in Pompeii. The bases of the balustrade pillars of the proscenium are painted in vermilion pyramids. The fronts of the proscenium boxes look very rich, with crimson velvet in panels, the hinges and ends of all the boxes are of crimson velvet, and the warmth of their interior adds great value to the beautiful relief of the exterior decorations. A new representation of *Il Trovatore* in *Scuderie*, with a broad border of light blue was displayed on the night when the theatre was previously exhibited before the opening, but it has been laid aside, and the old drop scene was used last

night, as it was found that a curtain gave a heavy and confined appearance to the house, very inferior to the airy lightness of a perspective architectural scene, which, we presume, will be adopted."

A considerable change has been made in the form of the orchestra, which has been concentrated, by contracting it at the ends and widening it in the middle—a decided advantage. The overtures to *Cherubim & Amoron* and Rossini's *Guillaume Tell* were well performed by a strong and much augmented band, conducted by Mr. Bishop, to whom the management of the musical department is now, fortunately for the art, confided.

On the 16th two new vocal performers appeared in *The Barber of Seville*—Miss S. Phillips and Mr. Latham, but as we were at Covent Garden and have not since had an opportunity of hearing them, our opinion of their qualifications must be deferred till our next number.

The practice begun, and we hope to be continued, of performing the overtures of the great masters every evening, and of regularly announcing them, has our hearty approval; it will accustom the public at large to the highest species of composition, and, by degrees, cultivate their taste for what is really excellent in the art.

COVENT GARDEN THEATRE.

This house opened on the 4th ultimo, no change having been made in its interior, which, indeed, was wholly unnecessary, for it looks as fresh as if decorated during the recess, and is, according to our taste, the most elegant theatre in London.

On the 16th, *The Duchess* was performed, for the purpose of introducing two new vocalists—Miss Homer, in the character of *Clara*, and Mr. Wilson, from the Edinburgh stage, as *Carlos*. The first is very young, the quality of her voice is not yet all that could be wished, and there seems a want of real genius in her style, but she sings in perfect tune, a virtue which would cover a multitude of sins, if she had them, and she is devoid of affectation. Her efforts to please were met by the warmest and most unanimous applause, and two or three of her songs were vehemently encored. Mr. Wilson was not less successful, and throughout was cheered by applause almost deafening, and by demands for the repetition of his principal airs, one whereof, a song foreign to the piece, the introduction of which an impartial judge could not but condemn, was also called for a second time, thus proving the audience to be governed rather by a wish to support the debutant, than by any desire to shew their musical discrimination. Mr. Wilson has been exceedingly praised by all the weekly as well as daily critics. Among the former are some exceedingly good judges, we therefore are disposed to hear that gentleman again before we exactly state what impression he made on us, for at the present moment we cannot altogether concur in the eulogies so lavishly bestowed on him.

The affairs of this theatre are again going on most prosperously. Miss Kemble draws overflowing houses; and, if possible, stands higher in public estimation than last season. Her voice is rather much strengthened, or she has acquired the power of throwing it more to the distant parts of the theatre, for, at the back of an upper box, we heard every word distinctly, when she last played the part of *Juliet*.

NEW MUSICAL WORKS PUBLISHED DURING THE LAST MONTH.

PIANO-FORTE.

Wills, J. Bishop's air "Fugue of Love," (familiar.)
Wills, J. "No leaf like the World to me," do.
Ferre, A. "La Partisance," Ronde.
Wills, J. "Marschli's Hymn," do.
Wills, J. "La Partisance," National March, Violon.
"La Victoire est à nous," Fanny's. Adagio.
"La Partisance," French March, Violon. Fanny's.
"King William's Grand March," Dr. Colman.
Introduction and Variations on an Original March.
F. W. Smith.
Ferre's Variations on "Marschli's Hymn,"
Op. 47.
Harcourt's Air Du Drame.
Crosby's Rondo on the two favorite Revolutions
in Handel's. Op. 100.
Boulton's "Ah come right," the favorite
Glee in H. Crosby's *Edith*.
Boulton's Fantasia from "Fanny's Hymn," Author's
own Opera.

PIANO-FORTE MELODY.

The Air in Bishop's Opera, "T. Paddy," arranged
as Duets by Boulton, in two books.
A Fugue Air by Harwood, arranged as a Duet by
Crosby.

TRIO FOR TWO PERFORMERS ON THE
PIANO-FORTE AND ONE ON THE HARP.
Boulton's "Oh give me let my Ash stand" No. 1.
"Come buy my Rose," No. 2.

VIOLIN AND PIANO-FORTE.

De Seriat and Osborne's Air from "Guillaume Tell."

VIOLIN.

"Lento" arabic "moo-oo-oo" Kith.
"What Fairy-like Music," Kith.

GUITAR.

Bates's Thirtieth Set of Popular English Songs,
Guiliani's Bagatelles.
— 13 Minstrelsy.
— 13 Divertissement, Op. 20.
Harcourt's 4 Arrangements for two Guitars.

HARP.

"Arabic" arabic "moo-oo-oo" C. Kith.
"O Hazy Consolation," Kith.
"What Fairy-like Music," Kith.

HARP AND FLUTE.

Harcourt and Taylor's Nocturne, with Air from
"Guillaume Tell."

MILITARY BAND.

Bates's Air from "Guillaume Tell," Arranged by
C. Kith.

SONGS WITH PIANO-FORTE ACCOMPANIMENT.

"My gentle Love has sleeping," by S. Phillips,
Royal Academy.

SONGS WITH GUITAR ACCOMPANIMENT.

"Oh give me let my Ash stand," by Boulton, as
rearranged by Boulton.
"Buy my Rose," composed by Boulton, and ar-
ranged by Boulton.
"Hark! 'tis the Signal of Meeting," composed by
Boulton, and arranged by Boulton.

VOCAL.

"The Turner Duet," G. Herbert Boulton.
"Our King and our Country for ever," Dr. Fanny.
"Fanny's, come here Hark the Word," Kith.
"In vain I look from Heights and Towers," Kith.

"England, the Land of the Free," a Patriotic Song
C. M. Parker.

"Adieu to dear Country," adapted as an original
Welsh Air by John Furry.

"Chorus's Song," an original Minstrelsy, adapted
by George Warr.

"Oh! meet me in the glen, Love," by Mrs. C. M.
Wills.

"When should Lovers breathe their Vows?" C. M.
Parker.

"He's what they call a handsome Lad," Scottish
Ballad, Kith.

"They told me along the River he loves," Mrs. C. M.
Wills.

Boulton's "Life of King William the Fourth," a
Ballad, J. Boulton.

"My gentle Mary," a Ballad, Miss Crosby.

"When Friends are around us," a Ballad, J.
Dickens, Kith.

"Le Comte de Montfort," a Ballad, Langens.

"The plucky Minstrel," a Ballad, Miss Crosby.

"The Old Man," a Ballad, Mrs. Crosby.

"The happy hours we have enjoyed," a Ballad, F.
W. Smith.

"God preserve Great Britain's Pride," Trio, F.
Boulton.

"Carmichael's Grace," on a Carol, Hark for Three
Voices.

"Kith of songs in *Edith*," Trio, Lord Serp.
Kith.

The Musical Review for 1811. Edited by F. W.
Boulton. Containing Vocal, Piano-forte, and Harp
Music, French and English Articles and Pictorial
Embellishments, all by artists of the highest
reputation, forming a most attractive
effort and contribution of the present Age, equally
superior to the Library, at the Pantheon, or the Royal.

able, but because he entertained them without pretence. His custom was that of a man of sense — "I will not," he declared, "solicit those who give you'ts transport to misery, and yet laugh at the same pain." He had great success: the remarkable but common of religious men, and had a story well calculated to interest — perhaps even to satisfy — his guests that spiritual pain and unbelief were.

[illegible]

To speak of his style is a task of some difficulty. He qualified fairly before he was old enough to acquire any intellectual values of seriously or habitually, so that his manner has had to be the style of his nature, not that of the French. But at the same of his arrival in Paris there was in France the art of it all. In short, his manner was his own—all graceful, well formed, and derived only from the complete freedom of his own movement.

The composition of Lady was really simple, and other dramatic characteristics (such things as the use of these kind words) added but little pleasure at the present day. The acts being very short, formed of irregular measures, and her frequent broken up by recitatives, the latter is divided upon three very kind of stanzas, and no more. The acts were, in the composition of which a strict and precise quantity of feet was the chief rule to be observed. Of harmony or fine melody, or of the religious business poetry and music, she being known to have had no experience.

Some notices by Laffy are recent, though not in print and Missoula Forward, at his request of the company published among the *Elkus Phototypes*, mentions a F. notice; by him, which started with several corrections.

[illegible]

4. γ is a variable between β_1 and β_2 , a constant of Γ itself, and one of the β -values that is a necessary pre-condition for γ to be produced as an α -value, an α -value of Γ itself and not any of the β -values, pre-condition of Γ itself, played by the former α -value. γ may also play a role, both as a β -value and as the β -value of β_1 and β_2 itself, such as $\beta_1 = \beta_2 = \gamma$. γ is the value of Γ itself that is compatible with the β -value of β_1 and β_2 that is determined as β_1 and β_2 by the β -value of the β -value of the β -value. In 1970.

1. An office in the District (North) was open about two or three in the afternoon, on Monday, Thursday, Friday, and other extreme days, to accommodate the officers that occupied the beds of the north at the time of the outbreak.

that the boys expressed the mother in the past of her
reminded of the Master and comforted on her own
household though they seem to have been little more than
children.

[illegible]

July may be said to have been the season of that species of meteorological vagabondage, the weather being particularly the large which is the general condition of the lungs. For though it may be objected that the symptoms and periods of typhoid, typhus, scarlet, and others, are in effect constant, yet the difference between them and those of July is very apparent: the former are symptoms of the mild and phlegmatic kind, and state upon the collective immunity: the latter are attended, and full of that energy which constitutes an epidemic.

Then for the infectious and venereal diseases, Dr John Hunter, whose pupils and style, however we have endeavored to lighten and simplify. His facts were culled from the *Præceptoræ Medice* and the best information of Dr Ferriar.

In the 1st No. of the first series of this work, is inserted a striking notice from the *Magasin de France*, No. 1, out of La Fayette's correspondence, and in a postscriptary page we have remarked, that to him "all the contemporaries in France of the sanguine and most of those successors, for above forty years, were more indebted than they had the courage to acknowledge. The *Magasin* now, in 1825 published, in 2^d series, that even France did not decline to restore the compensation of the thousands of *Louis de Glorie*." The prohibition of Charles II. by France, under the English monarchs, to take a so false model, and, for the kind of style, they could not have chosen a better than that given them by the great—for great he was—dramatic historian of France.

* In the letters of his reports he is styled, *Seigneur Comte de Saint-Etienne de la Rivière*, according to the title of the *Patente* of his *Seigneurie* of Saint-Etienne de la Rivière de la Vallée.

It is said that the activities of Luby were in no way unique. That there are in his home produced to many counterparts copies of Russian reports on "Mushrooms" shows that Luby is the representative of his country, produced to create chaos in Luby. Indeed, anyone who believes that it is not possible to create the same system. There is also a report of from American State Security and Security, etc. Security, in Luby is unique.

† To this we add the capital as a signifier of his uncontrolled and wasteful style. It partly corrects some of his bad use and shows that they are obtained from the same or almost the same—*ditto*.

DUETTINO BY A YOUNG LADY

To the Editor of the HARMONICON.

SIR,

Edinburgh, July 11, 1830.

ALLOW me to introduce to your notice one of the compositions of a young lady, an acquaintance of mine, who will not be out of her teens,—not, as Paddy says, till she be twenty-one, but, for two years to come. From the perusal of the Duettino now sent, I am convinced you will agree with me in opinion, that it is much superior to the generality of feminine compositions; and that it is not

unworthy of a place beside those of Miss Susannah Collier, whose song of the "Swiss Cowherd," in particular, I take this opportunity of saying, has given me unqualified pleasure. I cannot reveal my young friend's name, as she cultivates music solely as an elegant accomplishment; but I may mention, that she is a remarkably fine piano-forte player, combining great expression with masterly execution; and that she has written some clever fantasias, &c., for the instrument, parts of which I may possibly transmit to you on some future occasion.

I am, &c.

J. T.

Duettino,

BY A YOUNG LADY.

SOPRANO.

In sen to che in pet to, Mi pal pi to l co-re. Ne so qual son-

CONTRALTO.

In sen to che in pet to, Mi pal pi to l co-re, Ne so qual son-

PIANO-FORTE

pet-to Mi fac cia te mer Se dub-bio il con - ten - to Di ven-to in a-

pet-to Mi fac - cia te - mer dub bio Di ven to in a-

mo - re Si - - cu - ro tor - - men - to L'in - cer - to pia - cer.

mo - re, Si - - cu - ro tor - - men - to L'in - cer - to pia - cer. Se dub-bio il con-

Si - cu - ro tor - men - to L'in - cer - to pia-

ten - to Di ven - ta in a - mo - re, L'in - cer - to pia-

cer Si - cu - ro tor - men - to L'in - - cer - to pia - - cer, Si - - cu - ro tor-

cer Si - cu - ro tor - men - to L'in - - cer - to pia - - cer, Si - - cu - ro tor-

men-to L'un - cer - to pia - cer Io sen - to che in pet - to M. pa - pi ta a co - re Ne
 men-to L'un - cer - to pia - cer Io sen - to che in pet - to M. pa - pi ta a co - re Ne

so qual sos - pet - to M. fac - cia te - mer Ne so qual sos - pet - to M. fac - cia te -
 so qual sos - pet - to M. fac - cia te - mer, Ne so qual sos - pet - to M. fac - cia te -

mer, Ne so qual sos - pet - to, M. fac - cia te - mer No, no. No, no.
 mer, Ne so qual sos - pet - to, M. fac - cia te - mer No, no. No, no.

**PEYTON OF THE ARTISTS OF PARIS TO THE
MINISTER OF THE INTERIOR.**

THIS INFORMATION CONTAINS NEITHER RECOMMENDATIONS NOR
DISAPPROVALS BY THE FBI. IT IS THE PROPERTY OF THE FBI AND IS
LOANED TO YOUR AGENCY; IT AND ITS CONTENTS ARE NOT TO BE
DISTRIBUTED OUTSIDE YOUR AGENCY.

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• • • • • Towards the close of August a meeting was held of the printers, engravers, stationers and artists of the capital, to the number of nearly five hundred. The object of this meeting was to propose a petition, entitled to be presented to the House of the Commons relative to a variety of alterations and improvements in the different departments of the arts, improvements which have long been desired and for effecting which the new order of things is so highly favourable. First petitions were appointed, each representing the interests of its particular art, in proper printed form, containing the basis of the proposed reforms. Several meetings, as well of each particular profession, as of the four collectively afterwards took place. After having separately deliberated upon a variety of questions relating upon the treatment of artists and the progress of the arts, several deputations were named, who were to lay before the House the result of their labours. These deputations were selected to be conducted by the list of two artists and two engravers, and directed by the House to take into consideration the subject submitted to them. The following is the result of the deliberations of the engravers, in the department of mines.

The members of the commission of inquiry after having deliberated upon the substance of various representations by the interested in the registration regarding their act, and to the members of the senate which they represent, have determined that the Minutes of the Bureau shall be continued to take into consideration the following report of what appears to them pertinent to the statement of the student above:

It is hard to admit as a principle, that, as every individual has a right to carry on his business, and to be recognized as the proprietor of the same, and as the Government should be a kind of protective association to every other, and as long as a commercial enterprise is the law, every freedom of action should also be an exclusive price. In the first place, and in the second place, there should be a general right to produce goods without any restriction of kind, should be recognized.

By the removal of subsidies the government do not intend the reduction of governmental intervention in wage regulation. However, all they ask is that that intervention should be reduced in such a manner as not to produce unemployment and poverty, and that freedom of competition should be left to all such companies as are able to manage their economic affairs on and

8. The conduct of refereeing is in itself without the slightest shadow of obstructive relating to the Sports, and ought to be regarded as a principle that this national Olympic Committee never be engaged in the management of an individual.

That the rights of authors and composers, whose productions have been recorded in their libraries should be secured by suitable regulations, that the inventor or discoverer should have it in his power to divide them. By these regulations it should be stipulated that every place reserved by the committee appointed for the purpose, should be represented in its turn, and that the members to whom names have been awarded in the Institute, or

not as those who have claimed status upon their death, should not be obliged to have their names engraved before anyone else is admitted.

[illegible]

A comparison shall be appended in Form for the completion of the papers submitted for the two terms above mentioned. (If there is a discrepancy which is made in comparison by the Imperial officers of the location.) Every comparison which reports shall have been completed by comparison, as by the examination of a previous work, shall be carried to the review and of the document in question, in order to set it to

1. The number of elements of the quotient system of the lattice shall be congruent, modulo m , to the number of elements of the system of residues.

As all the departments of painting are represented at the Institute so should it be with respect to music. Musical matters should not grow on the lower right of education into the history of music, notwithstanding some to composition, manuscripting or general as well as in the theory and knowledge of music should also be cultivated as necessary to the Institute.

4. That competition or mutual advantage shall be brought to submission to the doctrine of positive, negative, or arbitrary. That is to say, decisions, shall shall be superseded to the regular members of the general society of the Institute as equal members of competition or preference, change for the purpose to the same doctrine themselves.

6. That as an organization relating to the training of artists in the progress of the art, instead of constituting being merely composed of the same individuals, as has hitherto been the case who necessarily come to the disjunction with the same idea, and a kind of monopoly of thought, the administration involve artists freely to discuss their own compositions.

1. That the tax paid to the Oyster upon shipment and receipt is not to be levied and every oyster merchant, shall be entitled

3. That the work record upon division and the fourth upon records, for the benefit of taxpayers, a tax return to managers as well as gains, shall be obtained.

3 That special and protective schools of course be founded at 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838,

10 That whoever shall be accused of establishing schools of magic, sorcery, phylagemonia, necromancy, or public superstition, shall be free as to do, without any impediment whatever on the part of doctors of divinity or ecclesiasticality of any kind, under penalty of any law or long custom.

(Please follow the directions.)

To comply with this provision, a committee has been subsequently named to inquire into the state of the directors and of the loans to which they are indebted, and to prepare

[illegible]

There is much good news and potential value in these observations, which definitely will not be lost upon the growers to whom they are addressed.

10 From this conclusion, A considerable degree of gratuity has of late been mixed up with our political maneuvers, which in some measure has been the cause of carrying the public mind from the possession of the theory to a disposition with the action; which is now to spring from a sense of things conformable to the demands of all generous souls, there is all the less a want of that reason that many suppose thought that regardless of good which is not government with wisdom, and true strength of mind.

"One of the most active causes of the destruction of the Slavonic way is based on the fact that Slavonic civilization disappeared in the name of the Evangelization and in those countries - in which Slavonic people were themselves of the weakness of the Empire tried to forget both from conscious ignorance, by associating these civilizations with the shades of the past of darkness and the terror of the place of future punishment. All the world was not the danger of these civilizations, but even the missionaries were led to bring civilizations which were not their own, in order to silence dissent and keep these places. These days of ignorance are passed without the possibility of recovery - each one returns to his favorite nation and province, and the Kingdom of future civilization falls away - in proportion as the temporal power of the priesthood is able to decline. Masters of heaven again enjoy the rational relaxation of the nation and the common, and their husbands and families follow them."

QUINTETTO AND OCTATONIA by G. ONKLOW, Ed.

Private: 2000-1999

[illegible]

A well-written pamphlet has not appeared here with the following title: *Le cancer du col: Tumeurs blanches ou utérines. Causes? Par l'Auteur de 1 et 2 fasc 2 au Journal Médical de Saint-Martin en province depuis 1888, pour l'enseignement et l'entretien des Médecins régents de*, with three engravings.

1. To what are you referring in the up diagram you posted?

If we cast aside from the foregoing questions of the writer's manner of treating his subject, there is good reason to suppose that he is a part of the western school of that period when it was generally held that there was a very appreciable harmony in knowledge of the police heart. A great share of trouble is attributable to the star-gaze view of the nature of this knowledge, the only true way to deal as policemen is to be guided in what there is a good deal of common, and happy situation. The point is the degree, of which the matter is but the problem.

QUARTET FROM MOORE'S ORATORIO

The following Chapter and Chapter, the separate history of which could not be printed out, for a full account is given by all lovers of literature in these papers. The *Irish Dingo* (The Last Things), an oratorio performed in the last season under the title of The Last Judgment. The oratorio is in a not as far from some of the extreme here which the composer has gone to represent, though nothing but familiar to even the least sensitive, and which we have changed for the more simple and powerful language of a work of art. For the composition our sympathy is that of those who are so often in the hands of the highest degree of culture, the human world might otherwise have been confined to a few degrees of perfection and their early production to which the composition, together with double production, are the work of education.

It is probable that Taylor would have written it as a first, one which by the copyright should have been transferred to, had that the upper part would then have been removed out of the great envelope, and have become inseparably to many persons today.

* This article is preparing for publication, not English words, by the New Yorker. It should be not included the listing under the word, barely in this category.

Quartet and Chorus,

FROM SPOHR'S ORATORIO, *DIE LETZTEN DINGE*,

TO WHICH ENGLISH WORDS ARE NOW ADAPTED.

(The small notes are part of the accompaniment.)

Soprano. Alto.
Tenore. Basso.

ADAGIO.

Soli.

p Bless - ed are the dead - - that die - - in the

Bless - ed are the dead - - that die - - in the

Lord! From henceforth and for ever they rest from their la -

Lord! From henceforth and for ever they rest from their la -

hours, And their works, their works - - fol - - low them, and their

hours. Their works - their works their

works - - fol - low them, Their works fol - low fol - low them, Their

works - - fol - low them, Their works fol - low fol - low them, Their

Chorus.

works ful - low them Bless - ed are the dead that
works - ful - low them. Bless - ed are the dead - that

die in the Lord! From hence forth and for e - ver they
die in the Lord From hence- forth and for e - ver they

Soli. *pp* *Coro.*
rest from their la - bours! Bless - ed are the dead. - - They rest from their la -
rest from their la - bours! Bless - ed are the dead. - - They rest from their la -

Soli. *Coro.* *Soli.* *Coro.*
bours, From their la - bours. From this time forth for e - ver more They
bours From their la - bours. From this time forth for e - ver more They

Soli. *Coro.* *dim.* *pp*
rest from their la - bours. From this time forth for e - ver e - ver more!
rest from their la - bours. From this time forth for e - ver e - ver more!

ALBION'S NEW OPERA
LE DIU ET LA BAYADERE

— — — — — Act V. — — — — —

• • • • • After all the fussing and fussing which the lovers of the opera were led to make it would be a happy judgment that at last the partial judges of the last three months have been led to pronounce in the favour here. All those with whom I have a more or less good and often very favourable opinion declare that the value of their satisfaction is without a single exception, an increasing number of the three of a serious nature. The French people find that given to us by the public has not been entirely spent. A vast number of the judges who have been working in efforts to please the judges, as a means of the great production of *Le Diu* and *La Bayadere*. But yet notwithstanding the production of the opera and the charm of *Madame Tagliani* during the time it has gradually diminished and has given place to an equal reputation.

With regard to the nature of the opera in question, I cannot, perhaps, do better than express the following as most given to the French people. "The question of the opera, says the French, where I had just heard the new production of *Madame Tagliani* and *Le Diu* was presented by a group of some twenty or thirty singers who such to say that they had read in the last issue of the *Journal* a new production of the opera. We have seen in the opera your critical looking and the production of the opera, and that, instead of being content to discuss a few phrases upon here and there, you will have your own against the sound of writing a budget of 17,000 francs upon a stage is terrible in the result of a whole year. Why not employ an equivalent of such writing with difficulty from the French people upon objects to be substituted in behalf of the art? To observe that the opera entered in a line of remarkable success. I am embarrassed here to reply. I however remarked that the show of which they complained was by no means a new one, and that I dreamed of making an epigram for this in the days of *Lamartine* and *Madame Tagliani*, upon which such as he *Lamartine* and *Madame Tagliani*, were upon occasion at the theatre *Madame Tagliani* played enough in all conscience in which she must first be seen and the dancing for every thing in a word, that had there been no production of the last, the nature of the piece might have taken to the very letter the same.

There is given me here—

"—here is given me here— started one of my distinguished friends. "Why suppose the last of the opera?" and being proposed to reply to this, I prudently made my retreat.

On my return home I tried to collect my ideas and to produce the new opera. I should not for the life of the opera who they had just read in *Madame Tagliani* and *Le Diu* the good judge of the opera who does not say or do a single thing in the whole piece. Who is a walking about day person of a stranger he had never seen in the result of his life and yet having two interviews with him in the public street and going quietly down his business, and was a more clear to me than a woman who was a stranger to *Le Diu* and entirely ignorant of his language could be a Bayadere who she would have seen at last night with an equal stranger and as desperately too as to sacrifice her fortune and her life, and why she should throw upon the nation of her outrage and let all the world say her better at the very moment it was death for both of them to be

discovers while I endeavored to explain all this, and much more. I for a long time, to even my satisfaction, when I concluded in the morning, I had forgotten nearly the whole of what I had discovered in the morning evening. I am sure I was obliged to read for the second representation and have I am at length to write up the whole which is to appear in the morning during the afternoon, ending of a journal and turned in again by the printer who is obliged to work all night to make up for my want of memory.

Turning up all ideas of analyzing the contents of the drama, called *Le Diu* of *La Bayadere* which might lead me too far, or perhaps to nothing after all I will simply state as far as I am able to do it. About a new judge, a great government and a big world there was the first, has fallen in with *Madame Tagliani*, a charming Bayadere who has the advantage of not having herself at least for others of speaking in a language, so being a stranger to the language of the country. *Madame Tagliani* is still and right and consequently not to *Le Diu* a judge, though he says to her, with the tenderest air in the world,

There are Bayadere
I like you to please
I am at my home

These scenes of seduction are generally powerful enough with judges of *Le Diu* a judge, but she is determined to have her own way and to get a better offer her taste.

For the first part, however, here is the

into the good natured *Madame Tagliani* by pointing to a stranger in the public place. The judge does not find the said stranger to be a man to be seen, and very really orders him to be put to death. But strange as it may appear *Le Diu* in order to save the audience, resolves to become the master of the whole of the drama. The old man, however, breaks of his promise to the Bayadere and after a long time, several such other, there evidently a flourish of trumpets announces the arrival of the French Year's guard. The circumstances of the story make no order, according to the following scene.

It is done with a life
I am a stranger and to me all is given
I am a man to love
I am a man to love
I am a man to love
I am a man to love

The stranger in question is the person who has made such an impression on *Le Diu* a judge. She has in doubt of the fact of having the last production, and desires to know her. *Madame Tagliani* is sent to look for her in the theatre but never who in the theatre is sent to her dressing.

The second act passes in the company of *Le Diu*. The stranger whom she has recognized is to be a personage who *Madame Tagliani* was being called from heaven, is destined to transfer the earth, and not to escape to his native shore.

On the theatre we have
I am a man to love

But it is necessary that he should be assured that *Le Diu*, capable as she is of sacrificing her life for him, should also remain faithful to her love in spite of having been married and divorced, and he puts her to the proof by pretending to fall in love with her companion *Nadia* and *Le Diu*. *Le Diu* is overwhelmed with sorrow but remains on her firm and resolute. Being left alone with her *Madame Tagliani* tells her her death is not and the Bayadere desires that she should be put to rest and the Bayadere desires that she should be put to rest and the Bayadere desires that she should be put to rest, but at this moment the growth of the

water barrel at the door of the cottage, and Zola has but just time to save her lover by a secret passage. The door of the cottage is hurried open. Zola returns to deliver up her lover: she is condemned to perish on the spot, and from the fragments of her cottage, the grounds form a stake at which she is to be burned alive. The flames ascend to devour the Bayadère who remains the victim of unobtruding affection, when Norma appears resplendent in the light of duty, supports her on her knees, and exclaims:

Que ton amour te pardonne
 De m'être de sa destinée!
 To me demande-tu rien,
 Non, I am content!

The transition which thus unites the past to the present is rather strong, but opera poetry must not be looked into too closely.

"The negative idea of making a woman who does not speak, the principal character of an opera, had succeeded in the *Mardi de l'Estier*. M. Herbin's success in this first instance should not have led him to calculate too surely on a second, nor does the success itself absolve him from the reproach of having perverted opera music from its true and legitimate destination. Besides, in the *Mardi de l'Estier*, a subject essentially dramatic, the development of more sensitive human, and greater masses of singers, choros and orchestras, gave room for the introduction of this dumb personage with no other advantage than the absence of an occasion for introducing some fine airs and duets. Again, the success of the young heroism of *Estier* smothered our pity: but the silence of the loving Bayadère has in it something ridiculous, and the ridiculous becomes still more striking from her never being absent from the scene and from occupying the most prominent place there. But, it will be said, what does all this signify when Mlle Tagliani is in question, and when Mlle Tagliani charms the public? We might say in reply: but why not make a ballet at once for this enchanting singer, where she could display her powers more suitably and in which the composer would not have to think of the secondary place assigned him? The day will unfortunately come in which Mlle Tagliani will dance no more: and then what will become of the music of *Le Dieu et la Batardère*? It will have lost its spell, and have taken its place among the records of musical history. From all this what can come is to be drawn? That it is not permitted the artist to degrade his art, when he may labour for his glory. Were the authors of the new opera to figure in themselves among their spectators a group composed of Gluck, Haydn, Mozart, and Beethoven, I would ask them whether they would not feel themselves de-com-manded in such a procedure. Such a proof is the true touchstone of the conscience of an artist.

"All that M. Herbin has prepared for M. Aubert in *Le Dieu et la Batardère* is on a small scale, and all M. Aubert has produced is consequently on the same scale. In this miniature work there were no materials for the exercise of his genius: there was but one idea to occupy his mind, and that idea was Tagliani. Tagliani! And yet I cannot help thinking that this might easily have been converted into a true faith character, and that greater proportions might have been given to the *air*. *Quel est quel objet de la fable*. Several situations of the first act might also have furnished occasion for something beyond mere pretty airs. In a word, with a little more determination, it might have been possible to steel a march upon the poet's weakness, and obtain from him some concession at least.

"The conclusion of M. Aubert's new production are gram-

matically easy and graceful, but it is a grace somewhat re-
 chere and which requires of affection. The system of research and those irregular modulations: the object of which is to obtain a local colouring, and by its vagrant movement. The movements are not from penitence of instrumentation, such as choros, passages, stanzas, notes, yearning, &c. as a rule of measure. Among the number of pleasing little pieces scattered through the work, the public were particularly pleased with the cantata for two voices, *Il brida le vent de la page*."

"Mad. Camille-Denis, Norma, and Estier, did ample justice to the libretto which was given them, the execution of the rest was far from perfect. M. Mlle Tagliani's talent it would be superfluous to speak: to say that she danced in admiration would be to add nothing to her fame: but there may be observed that her pantomime is not all that could be wished: but her gestures have a studied air and that her features have lost their expression.

There is one thing in the opera truly new and original, and that is the chani dance, composed by Mlle Tagliani, the figures and positions are full of imagination. Such a dancer and such a dancer might well make the fortune of any opera."

ON FLAGEOLETS.

HOWEVER lightly these little instruments may be thought of by many persons, the immortal Handel did not disdain to use them, and that too in the most conspicuous and effective manner.

Nothing can be more like the singing of birds than the flageolet part in "Hark! is pretty waiting (here) and "Oh ruddier than the Cherry." Dr. Cooke's beautiful play of

Hark! the Lark of Heaven's gate ways, has also a very characteristic accompaniment for the flageolet: and some quadrilles have become fashionable in that country, their success well knew the value of the flageolet, which, in fact, is considered the principal instrument in the orchestra.

The flageolet used to play Handel's music is an English one with seven holes on front and one at the back, the lowest note is, in written music, F# in the first space, but the actual pitch is an octave higher, and the compass two octaves, and the best boys C, F, and G, in position all notes above a



the back hole must be half stopped with the thumb of the left hand, which is inconvenient in rapid passages. The flageolet used in quadrille playing is a French one, having four holes on front and two at the back with levers to produce the chromatic scale. The lowest note is a in the second space (the actual pitch an octave higher) and the compass about two octaves: the best boys, G, A, B, and C— but expert performers can play a key less almost on this, as well as on the English flageolet. The upper back hole must be half stopped to produce the high notes.

About thirty years ago, Mr. Broadbridge made great im-

* For the pleasing composition see the Number of the *Illustrator* for last March, p. 430.

† It is even pretended the flageolet with excellent effect in a song in the opera of the Calcutta.

provements on the English flageolet, for which he took out a patent. By half closing the top hole in front with a piece of ebony, he did away with the pinching of the hole at the back, and he made his instruments on the same scale nearly as the German flute, which caused them to become very popular among both ladies and gentlemen. The tone too was greatly improved, and the compass from *c* 3 below the lines, to *c* in *clausula*. The best keys are *c*, *a*, *d*, *f*, and *e*, and the best part of the instrument lies from *a* below the lines to *d* above. These flageolets are made of various sizes, so that music may be played in any key by changing the instrument, like the clarinet.

In the year 1804, Mr. Parry fixed two of Bainbridge's flageolets in a frame, and performed duets on them, and shortly afterwards he added a third, and played "Here's a health to all good lasses," in three distinct parts, at Covent Garden Theatre, for Blanchard's benefit. Bainbridge made, from this, a *double flageolet*, out of one piece of wood, which answered tolerably well; but he invented a mode, with the assistance of keys, to fix two of his single flageolets together, or rather two bodies in one head, which became exceedingly fashionable; for music in two parts, from



could be easily performed; and on the instruments made now with additional keys, &c. &c., such passages as the following may be played.

Allegro.



The *trio flageolet*. Within these few years Mr. Bainbridge has added a bass joint to his double flageolet, the compass of which is from

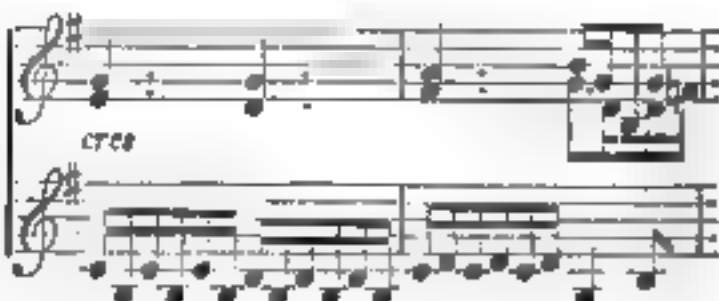


and the tone resembling the lower notes on the German flute.

The effect produced by the combination of three notes is very good and mellifluous. The bass joint is fixed at the back of the double flageolet, and the breath is conveyed by means of a tube, and by the introduction of what are termed stop keys, a *solo*, *duet*, or *trio*, may be instantaneously performed. The following will give an idea of what this instrument is capable of performing.

The bass notes are produced by keys, pressed with the thumb of the left hand.

Andante.



This instrument being purely *English*, I consider it deserving of being recorded, as a very ingenious invention.

Permit me to thank you for inserting the programmes of the various musical festivals in the *HARMONICON*, by so doing, you confer a great favour on the profession in general, as well as on,

Yours respectfully,

J. P.

Song.

"WHEN FRIENDS ARE MET,"

FROM THE "DOOM OF DEVORGOIL," BY SIR WALTER SCOTT.

SET TO MUSIC BY

FINLAY DUN, (OF EDINBURGH)

AND PRESENTED TO THE HARMONICON

ALLEGRO VIVACE.

The musical score is written for piano and voice. It begins with a tempo marking of **ALLEGRO VIVACE**. The piano part starts with a series of chords and single notes, marked with *f* (forte) and *mf* (mezzo-forte). The vocal line enters with the word "When". The piano accompaniment features a *cresc* (crescendo) marking. The lyrics are: "When friends are met our mer-ry cheer, And laugh- ing eyes are laugh- ing near, And". The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

cres.

In the gob - let's be - som clear The cares of day are drown'd, When

mf

puts us made and burn - pers quell'd, And wild W. snorts his ev - ing snarl, And

ff

Mirth his jo vial laugh has laugh'd,

mf

cres.

Then is our ban - quet crown'd Ah gay, oh gay, then

f

mf

Chorus.

is our ban-quet crown'd Ah gay, oh gay, then is our ban-quet

crowd'd!

crowd'd!

ff

ffes.

2nd Verse.

When glees are sung, and catches troll'd,
 And Bashfulness grows bright and bold,
 And Beauty is no longer cold,
 And Age no longer dull;
 When chimes are brief, and cuckoos do crow
 To tell us it is time to go—
 Yet how to part we do not know—
 Then is our feast at full!
 Ah gay,
 Then is our feast at full! (*Bis.*)

MADAME MALIBRAN AND THE FESTIVAL.

To the Editor of the Hesperian.

SIR,

In your account of the Worcester Musical Festival, inserted in the Hesperian for October the following passage occurs:—perhaps Madame Malibran cannot afford a new song for the trifling sum of three hundred guineas. Which we are credibly assured she demanded and actually received this year at each festival.

Now, Mr. Editor, I am much inclined to think you are not, or, at least were not, in possession of all the particulars relating to Madame Malibran's engagements. Had you simply stated that she was to receive three hundred guineas at each festival, you would not have been involved with this letter, but her demand is quite another affair, and requires a little explanation. Now then, I have been informed that for singing at the three festivals—Worcester, Norwich and Liverpool, Madame Malibran asked, or, as you express it, "demanded," twelve hundred guineas! But whether made up in three equal portions of four hundred guineas for each festival, or more for one and less for another was not very material so that the round sum was paid to her.

When these terms were communicated, the parties concerned were I believe—as I have no doubt you will be—a little surprised. However they promptly resolved to offer three hundred guineas, i. e. three hundred for each festival, with a determination not to advance one shilling beyond. The result was, as might have been expected, that Madame Malibran very much contrived to take some hundred £ over for the three festivals, which was, I believe paid in equal portions.

Now although I cannot but applaud the decision of the committees in so far as regards the smaller sum, yet it is to be regretted that they agreed to give as much, which they certainly would not have expected to, had not the president or two been too agreeable to them. In order therefore to prevent the murmuring or discontent which the absence of what is called a *prima donna* might have excited, it was resolved to offer her at least the sum she required for singing at the festival last season. Such provisions, it cannot be denied, encourage the extravagant demands of singers, and will always be referred to by them. But our managers should consider, that, at all times, it is better to set a good example than to follow a bad one.

That such enormous demands will continue to be sometimes made there can be no doubt, the folly and absurdity in, and even, in not complying with them. That they may be successfully resisted—certain, if an unreserved collective opinion and general co-operation were agreed to by the stewards, committees, conductors, directors—and those whom you please, or all who undertake the management of musical festivals and concerts to regulate the sum that shall in future be paid to foreign singers; the distance always to be taken was the present.

Scarcely there would be any difficulty, if there were the will, in establishing such a plan, upon a broad and general basis, both for town and country, and once fixed, there are

in no doubt that the evil complained of would be effectively remedied. At the same time let all performers of talent, instrumentalists as well as vocalists, be paid liberally, but not propitiously.

I venture to ask whether any singer, the most perfect and popular that can be imagined, would not be amply remunerated for three or four performances at a musical festival, by the sum of one hundred and fifty guineas?

England, too, by the thoughtless manner in which she has lavished money on foreign singers, has spoiled the musical market throughout Europe; let her restrain her steps, let her reform her character for common sense and to future be directed by liberal—not, as hitherto, wasteful extravagance.

I am, Mr. Editor,

Your obedient humble servant,

AS CHAMBER.

MADLIE BONTAO AT ST PETERSBURGH.

Madlle Bontao is fortunate in finding herself at this moment in a country where political freedom can have no place, and where the governments which all the world wish are in no danger of being interrupted by constant demonstrations; she therefore, remaining to reap the ample harvest of complimentary and money paid notices. The following are the words in which one of the journals expresses itself—

After having passed some time at Moscow, Madlle Bontao has arrived within our walls, where she has long been expected. The Madlle she gave her first concert, which was witnessed in the presence of their Majesties, the Emperor and Empress, and the Grand Duchess Helena. Notwithstanding the heat of the weather, and the absence in the country of the greater part of the members of distinction, the company was numerous and brilliant; indeed, we never saw the audience more collected. As to the celebrated singer, the object of universal curiosity, we cannot say adequate idea of the great talent and powerful forces of song with which she delighted her hearers. The married religious which she has received in every place where she has been heard, and, above all, the enthusiasm which she called forth in the concert capital of the empire, leave us nothing to add. Bontao is to say, that great as was the reputation that preceded her she has surpassed the expectations of the most enthusiastic of our dilettanti. After being applauded at the end of each piece, she was called forward at the conclusion of the concert, to receive yet another testimony of the homage of her admirers. This is to give another concert in the course of next week, and the sum (?) given she is to sing, one in aid of Bethlem, another from the *Chœur des Lays*, another by Paganini, and variations upon a theme set composed by M. Paganini for her. This singer has some given several concerts, the one at the smaller theatre produced 21,000 roubles, while that at the Theatre Royal is said to have exceeded 40,000. Besides this she is to perform at court, where the payments will, doubtless, be of a very costly kind.

March.
IN THE OPERA OF MASANIELLO,
By AUBER;
ARRANGED BY CHAULIEU.

(This, and the following *Allegro*, &c., repeating the March as a final movement, may form a complete *Divertissement*.)

MODERATO.

p dolce

cres.

ff *pp*

cres.

ff *pp*

ped.

The musical score is arranged in six systems, each containing a piano (piano) staff and a violin (violin) staff. The key signature is one sharp (F#), and the time signature is 2/4.

- System 1:** The piano staff begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and then a piano (*p*) dynamic. The violin staff has an *acc.* (accents) marking over the first few measures.
- System 2:** The piano staff continues with a piano (*p*) dynamic. The violin staff has a *p* dynamic marking.
- System 3:** The piano staff has a *cren.* (crescendo) marking. The violin staff has a *f* dynamic marking, followed by a *p* dynamic. A section labeled *Ritornella.* begins in the violin staff.
- System 4:** The piano staff has a *p* dynamic marking. The violin staff has a *p* dynamic marking.
- System 5:** The piano staff has a *f* dynamic marking. The violin staff has a *cren.* (crescendo) marking.
- System 6:** The piano staff has a *f* dynamic marking. The violin staff has a *f* dynamic marking.

Minuet and Trio,

507

COMPOSED FOR, AND PRESENTED TO, THE HARMONICON,
By J. NEILSON.

MINUET.

ALLEGRO
CON
MOTO.

p

leggi.

f

f

sf p *stac.* *etc.*

con esp. *f* *dim.* *dim.* *Fin.* *V. S.*

TRIO.

p *stac.*

legati. *cresc.* *f*

p dol. legati.

p *legati.*

p *legati.*

Review of Music.

MUSICAL ANNUALS.

1. *APOLLON'S GIFT, or the MUSICAL SOUVENIR for AMATEURS.* Edited by MISS CLARKE and J. B. CROWE. (Wm. B. Clements, and Co. Chappell and Lemon and Co.)
2. *THE MUSICAL GIFT, or SOUVENIR for AMATEURS.* Edited by N. HARRIS and W. HALL. (Wm. B. Clements, and Co. Chappell and Lemon and Co.)

WITHOUT any possibly we are now presented to the examination of these two works, which are a continuation of a series commenced last year.

APOLLON'S GIFT comprises in our quarto volume thirteen vocal parts, with a piano forte accompaniment, and two with a greater number parts for the piano-forte with a set of quadrilles, two for the harp, one for the guitar, and also for couples of autographes, together with two prints, the one a frontispiece, containing five lithographical autograph portraits, and the other a small whole length of his parent Majesty.

The eleven pages of letter press contain an original sketch of the life of Clements, memoirs of J. B. Crowe, Hummel and Mendels, abridged from the *Musicalian*, and a lithographical sketch of his library.

We shall notice the compositions according to the order in which they are placed in the volume.

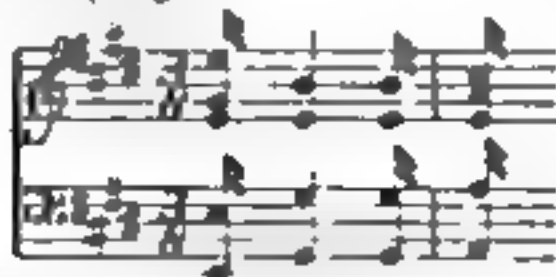
An *Introduction and Halls à la Wally*, by Crowe, take the lead. The former is a short lullaby, the latter an easy elegant piece in four pages, in the prevailing style. Then follow

The Tipping Mystery, a pleasing ballad by Hays, but not indicating any extraordinary effort, either as regards air or accompaniment.

Clement's Farewell, a short charming song by J. Thompson, Esq. Both melody and accompaniment give evidence of the genius and knowledge of the composer, an amateur who may be allowed as a model for professors to imitate. The modulation from \sharp to \flat , page 9 shows the author to be nothing but a tyrant in the art.

I've built me a Bower is a pretty melodious ballad by Augustus Wall, Esq.

A Minuet in a, one page in length, has at least an interesting opening—



A Palace by Hays proves that he can, when he pleases, write rationally for the contrabass. This is in \flat and though brilliant in effect, is more comparatively speaking to amateurs and will be liked generally. A sequence of Fibs, in the first line of page 19 gives a clue as to the piece, and leads to a hope that, as M. Hays gains an experience, he will more frequently have recourse to harmonies which possess a never-fading beauty.

Blow, blow, ye winds, a concerto in \flat , nine-eighth time, by J. Howard, is altogether a masterly production.

The words are most correctly expressed and accented, and the accompaniment, which lacks evident signs of well-devoted study, contributes much to the effect of the air.

A French March for the harp, by M. Bouché, is the most common place piece of trumpery we ever met with. We have often remarked that this personage should confine himself to arrangements, and not expose his want of invention by attempts at what he no doubt calls original compositions. The present march is a strong confirmation of our opinion.

The Bell of St. Paul, a song written by Mrs. Hemans, the "Blow to her Sister," displays more imagination than it has been our lot to meet with in most of the productions by the latter lady that have come under our eye. We like the symphonies or choruses, march, and the words are sensibly expressed. A soprano voice will find some of the notes in the march below the ordinary compass.

Le Retour du Châlier, a French short for treble, by Pavesani, is pretty simple and short, running principally on thirds and sixths and perfectly easy to execute.

A Waltz in \flat by Schumann is well kept most of the fingers employed being almost constantly in five and six parts. There is more of labour than effect in this waltz, it is more frequent than genius.

Charles in Winter, a concerto in \flat minor, by the young musical genius of the age, F. Mendelssohn Bartholdy, is a further proof that German composers can set English words with a correctness which our own countrymen do not always show. This expresses strong passion, and, if sung with feeling must make a deep impression. There is an enormous note which the performer may correct, by adding a few chords of \flat after the third stanza.

La Partenza, a concertina, introduces to the public another amateur composer, the Honourable Mary Anne Jerns, whose taste, simple and pure, appears to have been formed in the school of such writers as Mozart, Cimarosa, Amati, &c. As we have felt it a duty to praise a German for correctly setting English words, it is incumbent on us to notice equal commendation on an English lady for the propriety with which she has set Italian words to music.

A Military Air, in \flat for the piano-forte, by Hummel, is one of the best things of the very short, may kind, that we have met with by this composer. There are a few striking points in it, and on a whole it will please most hearers.

Will you cover a song by G. Linley Esq., in a pretty air in the French manner. Though the "French song," as Dr. Burney calls it,—the short note preceding a long one—being obsolete, might have been advantageously avoided.

Six and with gold, a ballad by Hays, is equally entitled to praise for its melody and the judicious manner in which the words are expressed. To the woe manna, too, of these words, we call the attention of our young, fair readers—in an age when the love of Maxims threatens the overthrow of every moral virtue they must have their eye. Between the 25th and 26th bars there is a step-phony, one too 25th that could much to good of invention, and on 26 a seventh which requires to be followed by a 2.

A Mozart and Frie, in \flat by Beethoven, are quite characteristic of him and perfectly original. In the first bar of the first is a chord, in the base, which should be \flat , \flat , \flat ; an engraver's error.

The latter *Land*, a ballad by P. Knapton, possesses a

considerable share of elegance, and the discrimination shown in the manner of setting the poetry is highly worthy of praise.

The little ballad by Mr. Wade, which we here insert, shall

speak for itself; it is likely to be as much admired as some other productions of this popular song-writer. We must, however, add, that the accentuation is not wholly free from reproach.

SONG. "HERE DO WE MEET."

THE WORDS AND MUSIC BY J. AUGUSTINE WADE, Esq.

EARLY.

Here do we meet a - gain,

but broken - heart - ed, These are not like the tears wept when we

part - ed. Oh no—those drops were like ev'n - ing's calm sor - row, The

dews do fa weep - ing, but pro - du - ce sweet mor - row! Here do we

meet a gain, but - broken heart - ed - These are not like the tears

wept when we part - ed

rall

2.

Here do we meet again, but, oh! how faded
All the sweet flowers that youth and love braided!
Not one dear link of those garlands around us!
In which the hope-dream of our fancy had bound us!
Here do we meet again, but broken-hearted,
These are not like the tears wept when we parted.

3.

Yet thus to meet again, though 'tis in tears, love,
Something of joy, even rapture, appears, love!
Oh! the cold grave! how much dearer we'd find it
Than that living death our farewell left behind it!
Here do we meet again, but broken-hearted;
These are not like the tears wept when we parted.

Bellini's *Pirata*, which appeared in a former number of our work, and is here set to English words by Mr. Ball. The seventh is an elegant, brief song by Sor, the famous guitarist, in which we meet with distinct traits of his taste and cleverness. Cimarosa's terzetto, "Le faccio un inchino," is the eighth, words by W. Thornton, Esq., but arranged for a single voice, as a canzonet. Of the ninth we cannot speak in very laudatory terms, it is trite, to say the least of it, the words, however, by the late excellent Bishop Haber, are worth reprinting here, though they are not altogether unknown to the reading public, their humour will always make them welcome. The title of them is

SYMPATHY.

A knight and a lady once met in a grove,
While each was in quest of a fugitive love;
A river ran mournfully murmuring by,
And they wept in its waters for sympathy.
"Oh! never was knight such a sorrowful bore!"
"Oh! never was maid so deserted before!"
"From life and its woes let us instantly fly,
And jump in together for company!"

They searched for an odd that suited the deed,
But here was a bramble, and there was a weed
"How tiresome it is!" said the fair with a sigh;
So they sat down to rest them in company.
They gazed on each other, the maid and the knight
How fair was her form! and how goodly his height!
"Ours monstrous embrace," sobb'd the youth, "are we die!"
So kissing and crying kept company.

"Oh! had I but woo'd such an angel as you!"
"Oh! had but my swain been a quarter as true!"
"To mine with perfection how blundered was I!"
Sure now they were excellent company!
At length spoke the lass, "twixt a smile and a tear;
"The weather is cold for a watery bar,
"When summer returns we may easily die
"Till then let us sorrow in company."

The tenth is a Romance by De Beriot, to words by Ball, but whether originally vocal, or an air from a violin piece, we know not it is exceedingly tasteful and pleasing. The eleventh, an Italian duet for soprano and tenor, by Gabussi, is quite in the Venetian manner, very simple and pretty, but rather too long for the nature of the composition. The twelfth is a canzonet by Mrs. Henry Skeels, without any fault, but devoid of anything of a striking kind. Garcia's "San Anton," to English words, is the thirteenth, and a much dancier affair has rarely been heard in fashionable concerts. The fourteenth is a Tyrol air, by Madame Malibran, with English and French words. It is not to be compared with that in the Musical Gem of last year, which we extracted. The last of the vocal pieces is Swiss, composed by M. Stockhausen, and not in any way remarkable.

The first of the instrumental pieces is a Fantasia by Moscheles, which he calls a *Sourcil de l'Opéra*, and is made up of Mozart's air, "Non più di fiori," Garcia's *Rajelito*, and Cimarosa's terzetto, "Le faccio un inchino," all arranged for the piano-forte. As a specimen of this, we here insert the last named composition.

Cimarosa's Terzetto.

"LE FACCIO UN INCHINO,"

FROM IL MATRIMONIO SEGRETO.

ARRANGED FOR THE MUSICAL GEM,

By I. MOSCHELES.

ANDANTE,
QUASI
ALLURETTO.

p con delicatezza.

ritard. *p*

cres. *pp* *mf*

mf

scherzando. *cres.* *f* *p*

f *ff* *sva.* *loco.* *p* *grazioso.*

p



First system of a musical score in G major, 2/4 time. The right hand features a melodic line with a trill on the first measure, marked *cres.* and *do*. The left hand provides a harmonic accompaniment. A *loco* marking is present above the right hand staff.

Second system of the musical score. The right hand continues the melodic line with a trill, marked *loco* and *p*. The left hand features a *ff* (fortissimo) marking.

Third system of the musical score. The right hand continues the melodic line, marked *sf* (sforzando) and *p*. The left hand features a *sf* marking.

Fourth system of the musical score. The right hand continues the melodic line, marked *cres.* and *p*. The left hand features a *cres.* marking.

Fifth system of the musical score. The right hand continues the melodic line, marked *cres.* and *do*. The left hand features a *p* marking.



The second is a *Galeppe à la Giraffe*, by H. Herz, a showy, lively, easy air, with two variations—the last a polacca—very brilliant, but far from difficult. The third is the Taranella, arranged by Auber, from *Masaniello*, which has appeared in one of our former numbers. The fifth is a *Valse Hongroise*, and the following four pieces, short German dances, the volume concluding with a set of quadrilles from the popular works of Hummel.

The memoir of Madame Pasta informs us, that she was born in 1799, "and was only in her seventeenth year, when Mr. Ayrton met Signor and Madame Pasta at the house of the celebrated Paer, in Paris, and engaged them for the ensuing season, at our Opera House. Signor P., however, who possesses a tenor voice, never publicly appeared here, the success of the celebrated Crivelli, who was likewise brought to England by the same gentleman for that season, left no opening for any other tenor in 1817."—"In the last-named year Madame Pasta made her first appearance

on any stage, in the character of *Telmaco*, in Mayer's [an error; it is Cimarosa's] opera of *Parolope*." Her subsequent history is well known.

The biographical sketch of Paganini coincides with the account of him in the twenty-seventh number of our work, page 109, for March last. As likewise does that of Hummel, with the memoir of him in our second volume, first series, but continued in the *Gaz* up to the present period. The notice of Mademoiselle Taglicioni seems rather out of place in a musical work, and it adds nothing to what we had learnt from newspaper advertisements and paragraphs of last season.

The ornamental portion of this work is very superior. The portrait of the King, lithographed from the engraving published by Sams, is a faithful copy. That of Pasta is a considerable resemblance, and Paganini's must surely be like that extraordinary character. Hummel's is indebted to the same print that our engraving, in a former volume, was

taken from. Tagliani's is admirably drawn, and immediately brings the features and expression of the dancer to recollection. To Gauss the merit of these drawings no stone belongs: his very own hands so high, that praise can hardly suggest the fame he has acquired. The volume is given in a very exquisite, liberal, and elegant manner, and does great credit to the taste of those who superintended its publication.

PIANO-FORTE.

1. *SOCIETY RONDO, for Piano-Forte, Flute, two Violins, Tenor, Violoncello, and Double-Bass, obligati, Clarinets, Bassoons, and Horns, ad lib. composed by J. N. HUMMEL, Op. 117* (Carver, Addison, and Beale, Regent Street.)
2. *FIRST QUARTET TRIO, for the Piano-Forte, Violin, and Violoncello, composed by CHARLES NEALE, Op. 81* (Harmonie Institution, Regent Street.)

No. 1 is, we suppose, called a *Society Rondo*, because it can only be performed by a union of persons. Upon this principle, however all concerted pieces might take the same prefix. It may have been so named to denote its fitness for what in some circles is, *par excellence*, called *Society*, which, being interpreted, signifies fashionable company, or persons better clothed than cultivated, and with fuller pockets than heads. For this class the present work by M. Hummel seems exclusively intended, it is replete with levity and abounds in that no-meaning which is always especially encouraged in music, that never derives from the hundred to a thousand of the brain made in one evening, and where all vigour of thought, all strenuous efforts of art, are eschewed, and pronounced fit only for those who live by their learning and talents, and for the divergent. We have had no many clever productions by this composer within the last few years, and have to see a work, his last *Concerto*, in prospect for next month, that we can easily excuse his present symposium trifles, which, indeed, though not much to our taste, is, as we just have stated, calculated to please many, and a composer who writes for profit must not always sit down with the temple of Fame in view.

This *Rondo* is introduced by an *Adagio*, "con grand impressione" in a minor, of four pages and a half, which is the best part of the work, not displaying much invention, but some good effects from combination. The merit of this is somewhat tarnished at the conclusion by a run of semibreves in thirds, from nearly the bottom of the instrument to the very top of the *fiddlers*, or extra-additional keys, which kind of annoying absurdity we must, it is to be feared, patiently endure for two or three years longer, when a return to rationality may be expected, and the banishment of such disagreeable features. The motive of the *rondo* is of the commonest kind, reminding the hearer of numberless things produced by Haydn and others towards the close of the last century. It is in a, four-crotch-note, middle minor, and ten pages in length. From this key it does not travel much, except to that of its dominant, and with a short excursion to a flat. One recommendation, notwithstanding what we have said, the present *rondo* possesses, namely that it is written in quavers chiefly instead of notes eastern or thirty-two to the bar, their quickness being determined not only by the words of direction and the march of common time with a line drawn through the *c*, but also by Beethoven's instrument, an instrument without a reference to which, is something of the

prodigium land, no man of sense will, in a few years, ever think of making his compositions known.

We have closed Mr. Neale's *Trio* with the preceding, because both have obligati accompaniments, and require a performer endowed with great powers of execution. In other respects they differ widely, and are not to be put in comparison.

Mr. Neale's work is evidently the result of great labour, and will exact as much from the performer as it has cost the composer. It consists of an allegro in *c* minor, of nine pages, an adagio of four, in the same key, a scherzo of two, in *a b*, a trio of the same number, in *a b*, and a rondo of eight, in *c* minor. The trio opens in the following spirited manner—



and this subject is never lost sight of during the whole movement, a most laudable observance of a rule which may be said to belong to the philosophy of music, and traceable in all the subsequent parts of the work. We could have wished that there had been fewer triplets of quavers here; such continual nibbling is rather detrimental to effect.

The *conforte*, being in the same key and time, hangs heavily for want of contrast. We should recommend its omission in performance. The *scherso* is full of character, and the most original movement of the whole. The trio relieves the *scherso*, and shows the author's judgment.

The *rondo* pleases us more on acquaintance than it did at its first performance at a Philharmonic Concert last season. The offence it is heard the more it will be liked. There is a great deal of ingenuity revealed in this, and, being short compared to most modern music, it leaves the hearer with an unsated appetite, and very willing to listen to more.

1. *INTRODUCTION and FANTASIA, composed by HENRY STARR, Junr.* (Mori and Lavina.)
2. *ROBOLATTO (tré de l'opéra La Fanciula, par C. F. ENCKE.* (Johanning and Whitmore.)

In calling the first of the above a *fantasia*, the author falls into the common error that we have often had occasion to notice. It is no *fantasia*, but a *rondo* with a page of introduction. That is a praiseworthy attempt to produce something beyond a mere imitation of what has been done before,

showing ability, as well as a knowledge of composition, and of the instrument, but it is too long, the substance is too much spun out, and becomes very perceptibly attenuated long before the last line appears. It is a great mistake when young composers imitate those of experience in the length of their publications. Extension, even in religiousness, is the crying evil of most celebrated modern masters, and is hardly endured in them; but without their reputation as an apology, or their skill as a recommendation, a single movement of ten pages is not easily tolerated."

The *Rondetto* has plenty of melody, and is sparkling and refreshing, without having anything like a single claim to any original passage—not even one note appears in a new form. With these qualities, and in spite of such defects, it will find many admirers, and being altogether *en règle*, and written by a man of experience, one who understands the taste of the multitude, it may be recommended. As there is a native of Germany resident in that country, his music which is light and easy is known there, but surely, if ever, appeared here till the present little work was printed.

1. *GRAND MARCH*, by E. FERRY. (Moor and Lozano.)

2. *RAVE DE VACHER*, with *Fortissimo*, by J. MOLLER. (Johanning and Co.)

No. 1 is a trifle of two pages, without the slightest pretence to be called an original composition, and much on a level, in point of merit, with a French march mentioned in the former part of this review.

No. 2 is not the well known *Rave de Vacher*, but one of the many—for such ones are very numerous—that we never before saw and are not very anxious to see again. It is short, has three variations which look very enough, but are awkward for the fingers, and possess no commendable quality.

PIANO-FORTE DUETS.

THE CHORUS in HANDEL'S *MESSIAH*, arranged, with accompaniments (*ad lib.*) for two Violins (or Flute and Violin), Tenor and Violoncello or, for four voices, by S. F. RIMBOLDY Book I. (Rimbaldy, Denmark Street.)

Some credit is due to Mr. Rimbaldy for being the first, as we believe, to arrange Handel's choruses in this manner. If sung even by four voices only, they require the full accompaniment which four hands can supply, and we take this opportunity of repeating, that we have long been persuaded that the choral works of this great composer may be heard to more advantage as quartets, than when performed by a few indifferent singers to each part. To give true effect to them, the voices should be as numerous as to cover the inequalities of sound and tone which are inevitable in chorus-singers; they should be performed by such hands as have been collected at York, Norwich, and Birmingham; they then appear in all their glory. But their beauty will be acknowledged if sung by four persons accustomed to perform close together, and well accompanied—by the diapasons only if on the organ,—and without raising the lid, if on the piano-forte. This book comprises the choruses of the first act. The vocal parts are printed singly, and serve also for the instruments, when performed without voices.

DECEMBER, 1839.

VOCAL.

1. *CARRIAGE'S GRACE, a Round for Three Voices*. (Willis and Co.)

2. "*Gratia Deum*" or *Thanks after Mass*, a *Requiem*, the words arranged and the music composed by WILLIAM BURN. (Clement and Co.)

THESE GRACES run smoothly and are blameless as compositions, but not destined to supersede Berce's matchless *Nun amen*. One of the few things which reconcile us to a public dinner is that beautiful piece of ancient harmony, which is so well known that very rarely indeed is it performed amiss, and never is heard without exciting emotions of pleasure. Whether these arise from harmony or association is immaterial; either cause is adequate to the effect. But in the case of a new composition of this sort, satisfaction has nothing to do, and the harmony must be of a much more striking kind than is to be found in any modern grace, to tempt the public to abandon so happy and admirable a production of art, as venerated a piece of antiquity, as *Nun amen, Domine*.

1. *SONG*, "The heart which loved thee deeply," composed by MISS LOUISA HEMANS. (Willis and Co.)

2. *THE ROMAN MATHA SONG* the words by Miss. HEMANS; the music by her Sister. (Willis.)

3. *STANDED AIR*, "Our constant friend," arranged as a song or duet, by Miss E. L. DRACON. (Willis.)

4. *BALLAD*, "The plaintive melody," composed and published by the foregoing.

5. "When Spring unlocks the flowers," written by ELIZABETH HEMANS, set to music by the Rev W. H. HAYDON, A. M., Op. 29. (Paine and Hephson.)

6. *SONG*, "The Lay of a Persian Mulatto," translated by the Rev H. MARTIN, B. D., set to music and published by the foregoing.

7. *ROMANCE*, "The Moorish King," the words by LOUISA HEMANS, composed by J. LORR, Esq. (Willis.)

8. *BALLAD*, "Where stays my Love's Barge?" for three voices, written and arranged by J. AUGUSTINE WARE, Esq. (Green, St. John Square.)

We should deserve the reproach of being unfriendly as well as unfaithful critics, did we not counsel the author of No. 1 never again to venture into print, without consulting her manuscript to some person capable of giving good advice. The errors which appear in this song are too many to pass unnoticed.

We like the words of No. 2 better than the music. David wept his Jerusalem, and Mrs. Hemans and her sister deplore the fate of ancient Rome. We much like Mrs. H.'s share in this song, but cannot thank the poetry lyrical. The composer seems to have felt the same, for in regard to music she has not been fortunate. Her real sympathies, however, are very appropriate and commendable.

With regret, we say, that our remarks on the first of these songs apply to No. 2. No. 4 is exempt from some of the faults we find in the former, but wants the finishing hand of a harmonist.

No. 5 is a pleasing melody, exceedingly well accompanied: the poetry and music respond, and are such

worthy of the other; forming together a very charming sacred song.

No. 6 is not less entitled to our praise than the preceding. Simple, unaffected, yet shewing the hand of an able harmonist, both these songs prove the reverend composer to possess as much taste as knowledge in music, and we fearlessly recommend them to the attention of our readers.

No. 7 may, like the two foregoing, put many a professional composer to the blush. We consider this song as a model for all who wish to set narrative poetry in a correct, impressive manner. Striking as are these verses, by the great poet of our day we do not hesitate to say, that their power is augmented by the music to which Mr. Lodge has wedded them. So happy a union it has seldom been our duty to record.

No. 8 is Caraffa's "Aure felice," set to English words, with some alterations, so as to convert it into a dialogue and chorus. The effect is good, but why not have inserted the real composer's name in the title-page? Mr. Wade has no occasion to borrow from the fame of another. Let us hope that the omission was an oversight. We believe it—for only the poor in talent, and poor in spirit, commit such trespasses.

1. SONO, "Well I remember that meeting," the poetry by T. HAYMES BAYLY, Esq., the music by C. E. HORN, (Bells, Cornhill.)
2. BALLAD, "The Love-Knot," written by T. HAYMES BAYLY, Esq., adapted to a Bohemian Melody, with Symphonies, &c., by I. MOSCHLES, (Wilks.)
3. CANONET, "The Trysle Tree," words by T. ATKINSON, Esq., arranged with Symphonies, &c., by JOHN McFAYDEN, Jun. (Ukementi and Co.)
4. BALLAD, "The Denounced," written by Mrs. CORNWELL BARON WILSON, composed by CHARLES H. PURDAY (Purday, Holborn.)
5. BALLAD, "The Lay of the Minstrel Knight," composed and published by the foregoing.
6. BALLAD, "Woman's Grief," written by Miss A. LAWSON, the music by E. PERRY (Mori and Lavenue.)
7. BALLAD, "Mary," arranged with Symphonies, &c., by T. H. SEVERN. (Parn, Lombard Street.)
8. BALLAD, "We parted," sung by Miss H. Cawse, the poetry by T. H. BAYLY, Esq., (composed and published by the foregoing.)

No. 1 is a graceful, expressive air, affording very effectual aid to the words, which is the best duty melody can perform when the poetry is worth assisting.

No. 2 has nothing very national in its character, and is altogether rather of the common order.

No. 3 is pretty and smooth, but like many, very many songs, the titles of which we forget, though the phrases are fresh in our recollection.

The words of No. 4 are meant as a pendant to "O! no, we never mention her," but neither these nor the music set to them can enter into rivalry with that favourite song.

But we have nothing to complain of in the present ballad, except one or two misplaced accents.

No. 5 is a little romantic tale of chivalric days, briefly and well told, and set to music with taste and judgment.

The composer of No. 6 has had the good fortune to meet with excellent verses, and has not on the whole set them amiss, though he has not brought much originality to their assistance. The word "agony" he has placed in the wrong part of the bar—why not have repeated "be rest," and have allowed the troublesome disyllable to fall in its true place, thus—



No. 7 is a tender, lovely air, every word justly accented, and admirably expressed. The whole is easy, and within the most moderate compass. But who is the composer? "Arranged," implies that Mr. Severn has no claim to the original air. Why is the name concealed, if known? The words, too, are full of feeling. To whom are we indebted for such elegant verses?

No. 8 may be described in the words of the three first lines of the preceding article.

PHILHARMONIC SOCIETY.

THE Concerts of the ensuing season are fixed for the following nights, viz. February 21, March 7, 21, April 11, 25, May 9, 23, and June 6. And we learn with regret that they are to be continued in the same room as last year. The rehearsals will take place as usual, at twelve o'clock on the Saturday mornings, but it is supposed that in future all strangers will be excluded from them.

The first trial of new compositions will be on Monday evening, January 24th, at seven o'clock. Let us hope that parts of Spohr's new oratorio will be among these, and that nothing will be tried which does not hold out some chance of being publicly performed.

ROYAL ACADEMY OF MUSIC.

We omitted to notice in our last, the re-commencement of the Academy Concerts, on Saturday, the 2nd of October, at the house of the Institution in Tottenham Street, on which occasion, the rooms were numerously and fashionably attended, and honoured by the presence of the Duke of Cambridge, who expressed his high approbation of the performance, particularly of a new Symphony by G. A. Macrauchen, one of the pupils. At the conclusion, his Royal Highness called for the young composer, and condescendingly complimented him on his success. The second Concert took place on the 13th, ult., and went off with great spirit. At this, a fine Mass, composed by Lord Burghersh, was performed, and drew forth the warm applause of all the connoisseurs, as well as others, present.

Foreign Musical Report.

VIENNA

Kärnthner Theater. *Goldmann's* Fall contains a great quantity here, several of the pieces are enthusiastically received evening after evening, but the choros are merely but even some of the reserved pieces. The management, also, has had the good sense to adopt the alternative made by the company himself after the first representation in Paris, by which means the company's management has been avoided of dividing the party into a late coverage, per formation. As the critics are unanimous in considering it as one of Strauss's most characteristic performances. Josef Jelinek prevails, and has long prevailed here, respecting the preference shown to the works of the Italian composers, but considering the truth that was imported from the South, was this being rather opposite or unfavourable. But when a production of real and acknowledged merit appears from the pen of an Italian it is delighted to see these national prejudices disappear and critics and spectators all unanimous in applauding this work which is a classic of the world.

Theater an der Wien. The director of this theater has made a great hit with his grand nature's drama, *Leviathan*. What better calculated to please the gods than modernities, butlers and death-dealing lovers? was not all the types of old corrupted with similar scenes on the stage of them and along the blood stained banks of *Frederick's* *Baroque's* speaking some of the questions and other questions of the drama are not devoid of merit.

Leopoldstadt Theater. Two new pieces have been given here. *Leviathan's* *Katharina* a valuable happy parody of the *Faust*, the comic by *Thier* and *Heider* a tragic and drama, the several pieces by *Wenzel Müller*. The latter have some merit, but the corruption of the title of one of *Huguenot's* opera gave offence to the clerical people.

One of the most interesting musical pieces of the season was that of *Madame von Beloville*, at which all the stars of Vienna assisted. First, there was a new concerto in a sharp, by *Flam*, admirably performed by the piano named *Levi* and came a grand concerto by *Frederick Michel*, composed for his forthcoming opera, the first concerto which called forth the warmest applause, after this we had a concerto by *W. Robert Hall*, a pupil of *Spohr*, whose participation was not unworthy of such a concert, and finally a concerto by the violin, by *Mademoiselle Louise Neumann*, a young artist from St. Petersburg, who in her brief year and who gives promise of future excellence. It is to be regretted, however, that some more suitable instrument had not been chosen for the youthful virtuoso.

BERLIN

Leopoldstadt Theater. *Levi's* *Frederick* has been brought out here, and played. One of our journals also considers it as a piece of taste and impenetrable mystery, on a late planting exhibition, spirit of rhythm, and genuine symphonistic melody as symphonistic music. It was well performed, and obtained some success for the talents of *Mademoiselle von Beloville*, *Madame Veltner*, and *Madame Bader* and *Franz*. A new song of considerable promise made its debut in the *Kärnthner*. Her name is *Maxim*, she has a clear and powerful voice, and her talent is good. At the fall of the curtain he was enthusiastically called for, and had the delivery to hand in *Mademoiselle*

and *Madame*, who had performed the part of *Frederick*, and presented her to the public.

Leopoldstadt Theater. The novelty at this house has been *Harold* and *Madame's* opera of *Levi von Frederick*, but the public found it lengthy and devoid of sufficient interest to compensate for that defect. It is true that there was a great deal of applause, but it was not such by the numerous patriotic artists with which the opera abounds, and so, it is more than probable that, on this very evening, the piece was selected as suited to the present state of public feeling.

J. P. Schmidt's new opera, *Alfred*, is a rehearsal, and is expected to be shortly produced.

STUTTGARD

Mr. *Reinhardt's* new opera, *The Portuguese in Goa*, has obtained the most brilliant success here, and will, we think, form an important addition to the German repertoire. We are happy to be able to state that the King of Württemberg, in testimony of his satisfaction for his having this composition, presented the author with a rich bracelet ring. Mr. *Reinhardt* is a pupil of the famous *N. von Weber*, and appears to tread closely in the steps of his illustrious master.

DRESDEN

The management of the Italian Theater here, for many years which we are not acquainted thought proper to change its performance from ten nights to one per week, an arrangement which gave serious dissatisfaction. Such experiments are at all times dangerous, but particularly in these circumstances, and the directors were not the last and retained the old order of things. Added to this, the management of *Signora Paganini* came very admirably, and proved the means of uniting harmony among all parties. One of the best performances given were by *Levi* has been, but of *Levi's* *Levi*, which was admirably performed throughout, and is saying that, we pass the highest eulogium on the company that it is possible to bestow. The excellent harpist *Levi* caught the very spirit of the principal character and *Madame Schneider* *Levi* was everything that could be wished in the orchestra director of *Levi's* *Levi*.

Levi's *Levi* has been brought out at the German Theater, but its success was by no means decisive. There is too much of the school and too little of the imagination in this piece.

DUX

The King of Prussia has purchased the musical library left by the singer *Levi*, of *Levi's* *Levi*, on which, and made a present of it to the University of this place. This rich collection, besides a great number of historical works, some of which are of considerable rarity, contains upwards of three hundred scores of masses, oratorios, and other productions of sacred music of the greatest masters of the Italian and German schools. As the University of this place has a musical professorship, there is every means to believe that these important treasures will be preserved to the benefit both of art and science.

MILAN

Levi's *Levi*—*Levi's* *Levi*, a new opera by *Madame*, has been produced here, but obtained very moderate success. There is scarcely a single new idea from one

end of the score to the other, the whole has the air of a long pastiche made up rather from the author's former works, or from reminiscences of Rossini, &c. The first act, in particular, was one tissue of weakness and poverty, and it was only in the second that some few traits were found worthy of the author of *Eliza e Claudio*—but there are not wanting critics who will find even poems like this little else than satire in disguise. In one of the prologues the following old epigram was applied to this opera:

Quo Rubei Mure post mortem ducunt?—

Mure est ut ducant huc Muremque.

TH. BALDI's motto why the form content?—

His Mure est Murem's daughter stands content.

Rossini was present at one of the performances of Bellini's opera, *I Puritani*, at this theatre, which was crowded to excess on the occasion. At the conclusion, the maestro was presented to Rossini, who congratulated him in the warmest manner upon his success, adding, that from so brilliant a debut there was everything to be expected from his talents.

A French composer had converted *Mardi* into an opera, and an Italian choreographer has metamorphosed it into a ballet, and a successful one too. The music to this piece is not original, but praise is bestowed on the selection as happily suited to the subject, and as being excellently arranged.

With a view to do honour to the memory of the celebrated singer, Luigi Marchesi, the Imperial Conservatory has ordered a funeral service to be performed. The veteran Mayer, already immortalized by his *Medea* and *Giocosa di Sivona*, is charged with the composition of a mass and requiem for the occasion.

A grand mass from the pen of Eugenio Poeyi, one of the composers of that name, was recently performed in the church of the *Convento di Porta Tosa*. It is spoken of as having written in the true church style, and as evincing the highest disposition for music.

BOLOGNA.

A new opera has appeared here from the pen of Signor Maestro Cappellari, entitled *La Contessa, ossia Il finto Barone*, which obtained a very flattering reception. We wait for further particulars of this work.

A showy octavo pamphlet has appeared here, under the title, *Elogio a Felice Rodolphi, Maestro di Musica, dell' Arcivescovo Carlo Guaspari*.

TURIN.

Flotow's opera, *La Contessina Villana*, is now making a furor here. The public present, evening after evening, in hearing the greater part of the acts and other pieces repeated, and were never weary of applauding. Much of this enthusiasm may, however, be fairly ascribed to the exertions of Caracci Lughe and Zucchi, who are immense favourites with the inhabitants of this place. The other singers deserving of notice are Signora Rubini, and Bonadina.

MODENA.

Le Zaira, a new opera from the pen of Signor Maestro Gionini, has made its appearance here. This young composer had been much spoken of, and unbounded expectations were formed, but vast expectation and great disappointment frequently go hand in hand, and so it was in

the present instance. The music of this virgin production was found to be devoid of spirit and imagination, and in spite of all the efforts of Madame Neri, as *prima donna*, and the Signora Homan, as *prima sopra*, Blungh, as first tenor, and Laurini as bass, it was able to drag out an existence of only a few days.

LUGO.

After having performed here for some evenings, Velluti gave a benefit, which was crowdedly attended by all the rank and fashion of the place. The inhabitants of the town expected nothing to testify their admiration of a singer who is now prisoner in his hand. A horse-race got up for the occasion (a new way, by the by, of complimenting a singer) an illumination at the theatre, and a shower of donations, in the form of sonnets and laurel wreaths, were proofs of the enthusiasm of the public. After the performance which was composed of *Trabocco di Indica*, and a scena from the opera of *Andronico*, the virtuoso was accompanied to his house by a procession of persons bearing torch-lights, who chanted various fragments of operas under his window, and offered violence to the soft god of slumber for several hours together.

VARESI.

The theatre of this place, which had been newly decorated by Sanqueron, was opened with *La Scorta rapita*, the music by Signor Celli, and Vignani's ballet *Gli Stralati*. The latter pleased immensely, but the former obtained very moderate success, which was attributed to the imperfection of the *prima donna*, Ronfagna, and of the *primo tenore*, Paccini. What varied effects may spring from the same cause! a singer's want of power or disposition to sing may prove ruinous to the impetuous, but highly commendable and sprightly in the measure. The *prima donna* donna Boyer, and the basso Baile, are great favourites here. The latter had an engagement at Paris, where he cut a poor figure on the boards of the *Théâtre Italien*; but at Varese it is quite another thing. The good journalists of this place have even had the complaisance to compare him to Tagliani. *Il s'ent qu'il n'est ni meilleur!*

VENICE.

Teatro Fenice.—A new opera, under the title of *Maria di Braganza*, the words by Rossi, and the music by M. Albert Guillon, premier of the King of France, has been represented at this theatre with success. The *Gazzetta di Venezia*, speaks of this performance in the following terms: "The young master, rich in musical knowledge, and an enthusiast in respect to Italian song, has given in this production an unequivocal proof of talents of an unusual order; his melodies possess much beauty and originality, and his accompaniments are well-conceived and ably conducted. Several pieces received the warm applause of the public, particularly an air, and two concerted pieces in the second act, which are marked by much variety of design, good taste and expression." Madame Caradon-Allyn, in whom the principal part in this work was intrusted, powerfully contributed to the success of the piece, by the turn talent which she displayed. Her performance was greeted by the liveliest applause, and she was several times called for by the public. She was well seconded by the tenor, Bonfigli, but the other characters were feebly supported.

This success of M. Guillon at the *Fenice*, and the re-

movement of M. Dreyfus at the Acad. are events very interesting to the present school of French verse. May it not also be included among the signs of the decline of verse in Italy?

TRIESTE.

A new opera, under the title of *Martha*, has appeared here. The music by August Maximon Tschann. This is another of those failures of the art, those ephemeral productions, which spring up as quickly as all the flowers of Italy, and disappear as suddenly. It is not a new opera, but a new opera in the style of half a dozen previous ones. It was attempted to make up the previous piece with new acts of Passion, and a somewhat long ballet, a long opera, 11 episodes, 12 choruses, but it could not do, and it was quickly abandoned to the same of the 12 episodes. Madame Tschann had a part to perform, or rather to recite, in this new opera, but it was as late as to be seen to her voice, that she was unable to produce any effect. The other singers were Madame Fink, Lutz, prima donna, Brown, tenor, and Arnold, bass. At the second representation there were not more than a hundred persons in the house.

ROME.

Teatro Ferdinando — *L. Enrico de Mattia*, a new opera by Rossini, was represented at this theatre in an extraordinary manner. The fact is, that it was a party affair, and the part taken and appearance of the company had not to be strong enough. The music had been written in haste, and the rehearsal hurried through, and the singers were unacquainted with the music having been obliged on the morning of the first day to go through a general rehearsal, where a rehearsal rehearsal. Yet, in spite of these disadvantages, the opera succeeded, at least in some parts. Madame Tschann is a great singer, contributed to the success, and was at the stage to receive the congratulations of the applauding party. Another circumstance that contributed greatly against the piece was the extremely small number in which the chorus was reduced. The first night had not had time to study their parts, and were obliged to sing with scraps of music paper in their hands, an expedient which adds nothing to the grace and interest of a performance.

Teatro Argentina. In a letter which we have seen, relative to the situation of the theatre at Rome, mention is made of an opera produced at this theatre, but the name is not given. It is the composition of a young composer, a native of the name of Valsecchi, who has had the opera to attempt a system of music altogether different from that in general in vogue, as well with respect to the form of the piece as of the composition. It appears that the new system was not received by the public, but a great number of noble representatives whose society is arranged parties nothing against the value of the work itself; it has been of avoiding the rest of the great misfortune of having no success. It was not without considerable difficulty that the singers, Emma, Padovani, Jochim, and his wife, could be prevailed upon to sing the parts assigned them, in which there was no occasion of their having exhibited a passion might call it a very appropriate term, in which there are none of the symptoms of at least a certain party of audience. We saw and saw without success. The work itself details of the dramatic event.

Teatro Fatti. *Comita Urban della Italia* was brought out here in the benefit of the *Regina Sardinia*, but obtained but little success. The failure seems to be a great one.

can be confined to the want of power in the performers, for the music is acknowledged to be full of interest, and the piece has pleased on almost every other theatre of Italy.

NAPLES.

The well known tragedy, *Theodore Labarre*, is at present here, where the majority of representations are received with the most enthusiastic applause. He lately gave a concert at the *Teatro San Carlo*, which was brilliantly attended, and where his talents were called into display in a manner that attracted universal admiration.

MADRID.

The new Italian company under the direction of *Marcello* has opened the season here with *Paquita*, *L'Amor de Piquete*, and the *Donce*, *Adelante de Valse*. The *Regina Adelaide* has been engaged to have two trunks, a concert party, a concert here, the Spanish orchestra, and the collection of the orchestra, at a box *La Siga de Lanza*. The other company of the season are *Madame Lutz*, *Paquita*, *Regina Lutz*, *Paquita*, *Travels*, *Levi*, and *Levi*, forming, on the whole, a better company than has been seen here for some years.

PARIS.

Teatro Italien — After having "dragging its slow length along" during better than half a dozen representations, *L'Amor de Piquete* was the last day and was resigned to its long resting place, but not before it had been attended by a kind of epidemic of which later to follow my readers. "L'Amor de Piquete" is a new *Madame Tschann* F. a first time in public, and a first time in experience. I remember me of an expression of Lutz, and an old saying. "It is a truth, the state of French is badly, badly, badly, but the theatre is suffering." (at an average daily attendance of about 100 persons) a full theatre is not much.

This last piece of music was replaced by *Symphonie*, in which *Madame Tschann* made her debut. She was not provided by one of those brilliant representations which are a guarantee of success, and yet her appearance was looked for with interest in the theatre, a good example being a very important ingredient in the representation of an Italian company, but upon the whole they were disappointed. Her voice is not without power, but its tone is hard, added to this she is too tall for the stage, which is a great disadvantage, and her gestures are so multiplied, that she rarely remains in the same position for two minutes together. There were moments in which her excellent singing of her highly decorated costume, (theatrical as a new opera by her father's excellent reception, the only one of her engagement, and gained Parisian success. The management is very kind, and to the management (theatrical) was assigned a French artist, who had time to rehearse, and not to give an entire piece was made, and the house was obliged to be moved in a week. There was the case of the old saying, "L'Amor de Piquete" was a new one.

Comita Urban della Italia was brought out here in the benefit of the *Regina Sardinia*, but obtained but little success. The failure seems to be a great one.

Among numerous other patriotic concerts, given for the benefit of the wounded, widows and orphans of the Three Days, we notice that of M. Carver, formerly of the King's chapel. The fine of Parisian talent was engaged for the concert, and the celebrated Pavi presided at the piano. The concert room was crowded with rank and fashion, and the object of the meeting fully realized.

On the 14th of the present month, another concert was given for the benefit of the widows and orphans of the Belgian citizens, who perished in the recent campaigns in Germany. It took place in the *Théâtre Royal de Musique*, directed by M. Claveau, and was very numerously attended. The pieces performed were Handel's oratorio of *Samson*, *La Défense des Vaincus à la Bataille de Marignan*, by Chénier, Jannequin, and as appropriate to the occasion, one of the compositions of Richard de Lenoir (known also by the name of *Gérardo de Lenoir*), a celebrated Belgian composer of the sixteenth century. The whole of these pieces were performed in a manner that reflects the highest credit on M. Claveau, and the pupils formed under his enlightened instructions.

M. Heller a young composer whose first efforts promise much, has just published a dramatic symphony in which he has described the impressions experienced by him during the memorable Three Days. It is entitled *La Victoire* and the different parts of which it is composed are *L'Appel*, *Marche d'Amour*, *Cantate funèbre d'un Brave*, *Chant triomphal*. Artists who have heard this composition speak highly in its praise.

The Drama.

KING'S THEATRE.

On Saturday the 6th of November an event took place that may be said to have received a new era in music and which doubtless will give a powerful impulse to the art, stimulating producers not only to endeavour to keep pace with an audience but encouraging them by the result of their competition to look forward to increasing admiration, and an advance in the scale of artists.

The example thus set will also, most probably bring a new description of persons into the field of dramatic music persons whose minds have been enlarged by education whose various knowledge may be rendered productive to the improvement of a very important branch of the art, and enable them to co-operate much more effectively with the dramatist than most composers are enabled to do at present. We could at once mention two gentlemen whose names are not unknown to the readers of the *Harmonicon* and whose talents are of the first order who may very likely be tempted by the example thus set by a talented nobleman to offer their services to the public as operatic composers. Should this expectation be realized, we shall all have reason to rejoice inasmuch as our arrangements are concerned—that a man of high rank and the way to the exercise of an accomplishment and to the devotion of that leisure of which all except the labouring classes have some portion, in favour of music at large, instead of limiting to a few the benefits of amusements which are calculated to increase the interest enjoyments of the many.

The event we allude to, is the production of an English opera, in three acts, by Lord Brougham, entitled *Carthage*, or the *American Captive*, which was performed in the small theatre of the Italian Opera house, by the pupils of the Royal Academy of Music. The drama is an abridgement of *The Siege of Belgrade*, the poetry of the songs, &c. being retained without any alteration. The characters were then cast—

Carthage	Miss Gosses.
John	Miss Gosses.
Olivia	Miss Gosses.
The Brougham	Mr. Gosses.
Isabel	Mr. R. Gosses.
Louise	Mr. R. Gosses.
Peter	Mr. Gosses.
Yough	Mr. J. G. Gosses.
Colonel Calcutt	Mr. R. G.

In selecting a drama which is so well known for its union with the best music in Martin's *Coste Royal*, as well as for many pieces composed by Stephen Storace, the noble lord has been learned—and with a view to have preserved any objection on this head, we join in the wish that he had chosen something less familiar to the public. But we are decidedly of opinion that though three or four beautiful compositions in the Italian Opera, and two by Storace, are not ready to be surpassed, yet many of the new settings are far superior to the old, both in conception and effect, the choruses particularly, and that upon the whole we have no occasion to bewail, with a critic in a morning paper, the appearance of a composer of high political rank, though he be the late-appearance of an earl, and the nephew of the Duke of Wellington, objection which did a little stagger us, as coming from a quarter where we expected reason and liberality.

As this opera is to be published, and therefore will be noticed at length in our return, we do not here enter into the merits of each piece, contenting ourselves for the present by observing that with perhaps an exception or two, all are highly deserving of praise. In them we find regular design, correct development, an abundance of melody and judicious accompaniments. The composer has adopted a style of his own and is no plagiarist, but if he wishes to say one thing it is that of Mozart. He is usually guided by the look of almost every other dramatic composer of the day, that of imitating the great musical idol of the age Rossini. Not a passage, not a single phrase, can be traced to this source—a fact which, at least, shows independence, and the consciousness of a strength that defies all appeal to popular prejudice.

The drama having suffered such curtailment, in order to adapt it to the powers of so youthful and inexperienced a company has rather too much music in proportion to the dialogue. Either the one should be enlarged, or the other reduced. Much of the effect of the best things is diminished by the music's uninterrupted succession of air duet, &c. the ear has not sufficient rest, and becoming in a degree weary loses some of its power to discriminate. It is said to be in contemplation to represent the opera at one of our music theatres. Should such attention be turned into effect, the whole of the drama will doubtless be performed and be rid of its faults by thereby revealed. The music then may have complete justice done it and criticism, which has rather been done to it, will have an indisputable right to exercise its functions on the production of the noble composer.

On the present occasion, the king, the queen, with the duke of Sussex and the prince of Orange, honoured the performance by their presence, attended by a few, not all, of the high officers of the household. Of course the company included nearly all the persons of distinction in town. The stalls were let at a guinea, and the seats in the pit at half that sum. The whole were filled, but not to any excess, and the audience expressed their approbation of the opera and its performers, in a manner flattering to all parties. Miss Childs was suffering from an indisposition which turned out to be of a serious kind, so that the repetition of the piece was unavoidably deferred till the 20th, when it was given a second time. Of the other performers, honourable mention should be made of Miss Bromley and Mr. E. Spagnioletti particularly. Mr. E. Seguin had little to do, but did a well. To the orchestra great commendation is due for correctness and steadiness. The dispersed manner in which they were placed was not favourable to them, but they overcame this disadvantage by increased attention to their duties.

COVENT GARDEN THEATRE.

We have twice been to the new opera, *The Carnival of Venice*, but both times have been so situated, that we could neither see nor hear in such a way as to justify our giving an opinion of its merits. We only venture to say that a Miss Taylor, who made her first appearance in it, is one of the most promising performers ever introduced to the public. A good figure, an intelligent countenance, a musician, and sufficiently powerful voice, a very clear enuncia-

tion, and graceful action, all combine to give her every chance of becoming a permanent and deserved favourite.

Since which, *As you like it* has been performed. *Rosalind* by the same Miss Taylor. If we were pleased by certain glimpses of her in the above-mentioned opera, how much more were we likely to be delighted on seeing her, with every advantage in our favour, in this delicious play. Her *Rosalind* is nature itself, for though it certainly is neither shy nor prudish, it is not bold or unmodest. A timid lady would never have assumed such a disguise, or have encountered the scenes and risks to which such an adventure exposed her; it required a female of much spirit to embark in an enterprise of the kind, and a woman of such a description would be acting out of character to assume the bashfulness and reserve of a nervous girl, frightened out of her wits at the situations into which her love had thrown her.

Her cuckoo song, devoid of all the trickeries of what is often misnamed art, is admirable. A clear voice, correct intonation, and taste, the offspring of good sense and observation, have done more for her than nineteen out of twenty *so-distant* singing-masters could, without these qualities, have effected. The contrast between Miss Taylor and Miss Hughes, who chimed "Lo! the lark" (we are not sure of the words) in a style that gained an encore from the galleries, was striking in the extreme, and placed the former as a vocalist in a most favourable point of view.

Charles Kemble's *Orlando* was in most scenes admirable, we thought him a little too philosophical in the playful scene with the disguised *Rosalind*. Mr. Wilson, who played *Amiens*, did not gain on us by his singing in this character. Warde's *Jaguer* and Kebley's *Touchstone* were both excellent, and, as a whole, the piece is got up in a most complete and satisfactory manner.

NEW MUSICAL WORKS PUBLISHED DURING THE LAST MONTH.

PIANO-FORTE.

- "Belgian Quich March," A. Favre.
- "Folk's Rondo," No. 2. A. T. McDonald.
- "Snuff-Box Waltzes," Set 4. Dine.
- "Le Souvenir."
- No. 7. "Rivarolo" from *Mazurka*, as a Solo.
- No. 8. "Mazurka Chorus" ditto ditto.
- No. 9. "Gawacha" ditto ditto.
- "Gypsy of Melody."
- No. 7. "March," "Bacchante," "Gawacha," from *Mazurka*. Aubert.

- No. 3. "Mazurka Chorus," "Villagers' Chorus," "Dance," from *Mazurka*.
- No. 8. "Fiduciar's Chorus," "Second Barcarolle," "Tarantella," from *Mazurka*.

VOCAL.

- "God save King William," New National Anthem. George Lisle.
- "Love and Friendship," a Ballad. Composed by C. K. Horn.
- "Fresh brushed to my coat of old Ale." Song by Mr. R. Phillips, composed by J. M. Jolly.
- "I looked on the Waters," Duet. Composed by E. R. Phillips.

- "Dulce ye may be," Song. Dine.
- "He came out with the glittering sword," Ballad. John May.
- "What gentle note," Duet, Dine.
- "Scotland's blue-eyed Fair," Song in answer to Sir W. Scott's "Bony Blue Eye." Luf.

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